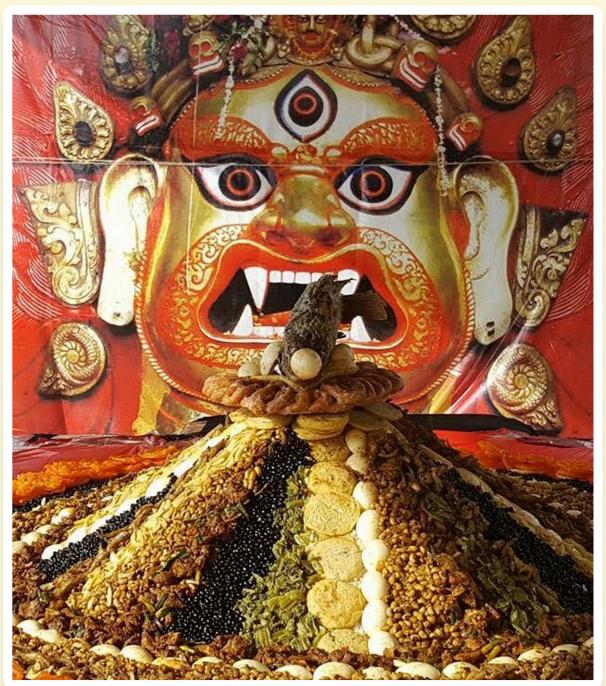


United Newah USA यूनासःत्मेल निवाह यूग्राग्

नेपाल सम्वत् १९३७, चिल्लागा ज्रयोदशी । March 26, 2017 | 1st Issue



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SOUVENIR



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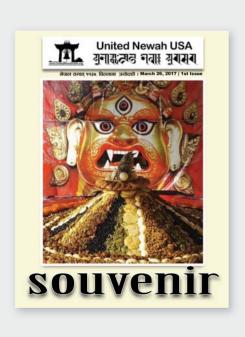
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EDITORIAL

Do you remember the time you wandered in gallies, chuka, baha and in crowd of festivals in Kathmandu? How about that smell of Ason, Chhetrapati, Hvumat, Kilaga and other places? Do you have any opinion of the taste of haku chhoyela of Patan and bhyabar thwo of Thimi and Khwopa?

How about your feelings toward sacred of Tokha; Sankhu, Bajrabarahi or Nawa Durga? Can you forget those scenes of hanuman dhoka, Patan Durbar Square and Bhaktapur? Kaal Bhairab, Sweta Bhairab, Kumari, Krishna Temple, Bagalamukhi, Mahaboudha, Nyatapola and great vistas from Swayambhu? there are numerous moments and topics from Kichakanya, Bhakungwara Khya, Gurumapa, Malah, Jamana Guvaju and many more that we can talk, share, laugh and really enjoy.

Why am I here in the USA? Everyone has their own good reason; I have mine and you have yours. We have our own priorities. Besides, there are some common grounds that we can stand together; laugh together and walk together. That's what our culture teaches us. Let's share some of our things to keep our tradition moving; let our rhythm flow and let's practice some of our age-old values.

Can you spare some of your expertise, talent, time and even money? so that we can bring a bite of those heavenly moments that we left back home. Please come and join us in this flow to keep momentum. Please donate some of your time to volunteer, to teach and be taught our rituals and culture. Let's live and let's keep our Identity alive.

Last but not least, zillions of thanks to our Guest Editor, Article Contributors and my team to make our effort fruitful; big thanks to our advertisers and heartfelt thanks to our artist photographers who have been capturing lively moments through their lenses.

.....be ready to be a part of next chapter.

Subhaye!

United Newah USA



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Rohin C Shrestha **Financial Advisor**

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Kamala Shakya



Rabindra Banepali



Rojana Banepali



Bijaya Bajracharya



Sabina Bajracharya



Mahendra Manandhar



Sunita Manandhar

United Newah USA FOUNDING MEMBERS as of DEC 31, 2016



Binaya Tuladhar



Rajani Shakya



Yumesh Shrestha



Sheetal Shrestha



Shailendra Manandhar



Ramita Shrestha



Dr. Sanjeeb Shrestha



Dr. Jharana Shrestha



Niraj Shrestha



Sweety Baidhya



Rohin C. Shrestha



Simrik Chitrakar



Basav C. Rajopadhyay



सत्यमोहन जोशी

शुभकामना दुई थुंगा फूल

नेपाल मण्डल काठमाडौं उपत्यकामा बाजमती सभ्यता र संस्कृतिलाई फलाउने फुलाउने आदिबासी नेवारहरूका सन्ततिहरू बिश्वका कुनाकाप्चाका जुनसुकै मुलुकमा घुम्न र बसोबास ार्न पुरोका भएतापनि

> जननी जनमभूमिश्च स्वर्गादिस गरीयसी! (आमा र जनमभूमि स्वर्गभनदा पनि ठूलो)

भनिए भैं नेपालदेखि सात समुद्रपारि अमेरिका जस्तो सर्व सुसम्पन्न देशमा पुीरारहेका नेवार बन्धुहरूले आफ्ना पुरुर्यौली जन्मभुमितिर फर्केर आफ्ना मातुभाषा र जातीय संस्कृति प्रति माया र आस्था कायम गरी आफूहरूका जीवनलाई

> सत्यं शिवं सुन्दरम्! (सत्यको मार्गमा सत्कार्य जारी स्वच्छ र राम्रो)

बनाउनमा मिलिजुली गरेर बस्न सातिर (United Newa, USA) मूर्तरुप दिंदै जान सकून! भिन्तुना!



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मिति २०७३।१२।०९



<u>शभ-कामना</u>

"United Newah USA" ले अमेरिकामा नेपाली कला, संस्कृति तथा परम्परालाई प्रवर्दवन गर्दै आईरहेको थाहा पाउंदा मलाई अत्यन्तै खुशी लागेको छ ।

नेपालको कला, परम्परा एवं सांस्कृतिक सम्पदाको संरक्षण एवं प्रवर्दवन गर्ने सिलसिलामा "United Newah USA" ले पहिलो Souvenir Magazine प्रकाशन गर्न लागेकोमा म अत्यन्तै हर्षित एवं उत्साहित भएको छ ।

मातृभूमिबाट टाढा रहेर पनि आफ्नो कला, संस्कृति एवं परम्परालाई जगेनी गर्दै विश्वसामु नेपालको सास्कृतिक पहिचानलाई उजागर गर्ने कार्यमा निरन्तर लागिरहन विदेशमा रहनु भएका सबै नेपालीहरुलाई प्रेरणा मिलोस भन्ने शुभ कामना सहित यस पुनित कार्यमा "United Newah USA" को अग्रसरताका लागि हार्दिक धन्यबाद दिन चाहन्छ ।

(डा. अर्जुन कुमोर कार्की)

राजदूत ,

February 28, 2017

Nepal Sambat 1137-Chilla Thwo: Dutiyaa

United Newah USA c/o Mr. Pramesh Shrestha President Dallas/Fort Worth, TX

Re: WNO Greetings



http://www.worldnewah.org • info@worldnewah.org



It is my great pleasure to share sincere congratulations and warm greetings on behalf of the World Newah Organization on the auspicious occasion of the United Newah USA's upcoming 2nd Annual General Meeting. We are very pleased that United Newah USA is publishing its debut magazine. The WNO Executive Committee joins me in applauding your efforts and wishes you continued success in your efforts as well as a meaningful and memorable 2nd Annual General Meeting.

WNO would like to commend United Newah USA for the launch of various cultural activities organized for the Newah-Nepalese community in the greater Dallas/Forth Worth metropolitan area. Your activities significantly contribute to promoting Newah culture. Celebrating popular Newah festivals like Yenya Punhi and Mha Puja and offering special ceremonies such as Kayeta Puja and Ihi not only support family and community connection to our culture but also help bring greater awareness to the rich heritage of the Newars and the importance of our history and rituals. Newah people around the globe should feel proud of United Newah USA for its ongoing efforts in Texas to promote and preserve Newah cultural heritage, feasts and festivals, language, and literature.

While Newah people in Nepal are consistently neglected and discriminated against by the Elite Authority, it is critical that Newah people around the globe unite and come together to build awareness of Newah culture and promote and preserve our Newah identity. It is essential that we actively strive to achieve equal rights for our language and culture. WNO is confident that the United Newah USA will continue to contribute to this cause and sponsor excellent activities/events in the days to come designed to spotlight and strengthen Newah culture and Nepal bhasa. WNO looks forward to working closely with the United Newah USA team to achieve our common goals. Subhaye.

Warm regards,

Season Shrestha Season Shrestha President World Newah Organization

WNO P.O. Box 5469 Baltimore. MD 21285 USA Tel: 410-404-5388 Fax: 410-372-0596

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Introduction: United Newah USA

.... to advance the Newah community into the mainstream of American Life, for mutual exchange of social, cultural and historical understandings and goodwill between different cultures; people and communities for bringing unity, peace and harmony.

> Pramesh Shrestha USA

ot forgetting who we are, and where we come from, we, Newah people residing in DFW Metroplex envisioned an organization to promote, preserve, and to practice core values of Newah Civilization. That eventually, gave birth to United Newah USA in 2014

History

In 2002, for the first time, Dipankar Bajracharya performed traditional IHI ritual in Dallas, Texas for daughter of Sanjay Rajbhandari. With the success of the event, Dipankar Bajracharya initiated an organization, Newah Cultural Association of Texas (NCAT) and organized first ever public Jho Bhoye in celebration of Mohani (Dashain) 2003.

On May 30, 2010, Jhigu Sah, first Nepal Bhasa live radio program outside Nepal, was introduced by Tripur Manandhar in Dallas, Texas that was possible to listen through internet. Newah people throughout USA were benefitted by the show. The program was broadcasted for almost two and half year with approximately 70 episodes.

With great influx of Newah people, in 2010, Nepal Newah Association-DFW (NNA-DFW) was formed and various cultural events were performed. Aspiration of growing number of Newah people discussed and identified a need of a bigger platform to promote; preserve and to practice various aspects of Newah Civilization. With broad understanding among local Newah people, a group of volunteers initiated to form a new organization in mid 2014 and after series of meetings and discussions United Newah USA was formed and received registration from State of Texas on DEC 10, 2014.



The organization was registered as a non-profit charitable, educational, social, and cultural organization of Newah people of Nepal migrated to the United States of America: their children born in the United States and their well-wishers.

It's Aim and Objectives

- To provide a platform for the Newah community to conserve, preserve and promote the traditions; the customs and the cultural heritage for wellbeing and betterment of the community and its future generation.
- To participate, organize and facilitate for the growth; development and advancement of the Newah culture in arts, science, literature, language, commerce, publication, education, music, dance, customs and rituals.
- To advance the Newah community into the mainstream of American Life, for mutual exchange of social, cultural and historical understandings and goodwill between different cultures; people and communities for bringing unity, peace and harmony.

Today

United Newah USA has proved its existence not only in Texas, but as one of the iconic organizations in Newah Movement of the United States of America. It has a status of Tax Exempt 501 (c) (3) non-profit organization; your donations to this organization is tax deductable.

The operation of projects started after formation of Executive Board based on bylaws on Jan 17, 2015. Formal announcement and inauguration program was launched on Feb 08, 2015 in Nepali Mandir, Irving, Texas. Originally Executive Body was set up of nine portfolios; first Annual General Meeting added four additional portfolios.

We have been involved in various projects:

RITUAL PROJECTS

Our rich culture is part of everyday rituals and our everyday life is guided by these rituals; that is so true in Kathmandu. With that guiding force Newah people practice different rituals wherever possible. Among these, IHI and KAYETA PUJA have special meaning that touches life of daughters and sons and each parent would like to introduce such ritual to their kid's life.

United Newah USA has been organizing Group IHI Ceremony and Group Kayeta Puja Ceremony with help of Newah Priest, Basav C. Rajopadhyay. To this date more than 35 families have been directly benefitted with these programs. These rituals have been practiced

thoroughly; multiple conference calls, face to face meetings are conducted to educate the importance and various questions are answered as part of the preparation. Each family was provided with multiple opportunities to understand the importance of these rituals. Not only locals, families from other cities; Houston, Austin, San Antonio and Waco have been part of ceremonies and the boundary has been exceeding beyond Texas; started coming from different states as well.

Keeping the tradition, this year these rituals will be performed on following auspicious days:

- (i) 4th Group IHI Ceremony in Dallas, Texas: May 28, 2017
- (ii) 3rd Group Kayeta Puja Ceremony in Dallas, Texas: June 11, 2017

CULTURAL PROJECTS 2)

Culture is a collective programming of the mind that distinguishes the members of one group or category of people from another - this is one of various interpretations of Culture that basically defines one's identity.

Culture is the pillar of every Civilization; and it's a unique identity that describes how well and rich is your root. The basis of our culture is Tantra; that can be defined as a technology related to spiritualism, which had shined and claimed as Golden Era that goes back to before 18th century.



We have been celebrating two events that are very unique representing our culture

- (i) Mha Puja and Celebration of Nepal Sambat
- (ii) Yeyaa Punhi, popularly known as Indra Jatra

3) EDUCATIONAL PROJECTS

Transformation of values from one generation to the next is only possible through awareness and education.

(i) Youth Based

Music and musical instruments are one of the vital streams of the Civilization. We have trained traditional music instruments, Dhimey, Bhusya & Bansuri (Flute) to a group of young kids and adults. This project has been successfully in operation with the leadership of Yussouf Man Shrestha, multitalented young artist.

(ii) United Newah Band

A group of youth in leadership of Sachindra Shakya has formed in-house musical band, United Newah Band to promote and reach out to local youth.

(iii) Interactions

We have been interacting with not only locals but throughout United States in conference calls with resource persons, experts and Newah scholars in various subjects. We have been using social Medias; face book live, YouTube and live streams during these interaction that reach out to the mass.

Recently, World Newah Organization (WNO) has been partner in these interaction programs that signifies its importance of educational purpose. This is the signature program of United Newah USA.

4) COLLABORATION PROJECTS

One of our first projects was A Blood Donation Program that was held in Nepali Mandir by sixteen different local organizations related to Nepal on APR 25, 2015.

Nepal was hit by a massive earthquake on the

same day. After blood donation, representative were gathered and unanimously agreed to work as one Team under Nepalese Society, Texas. We were one of the first teams to bring medicines, doctors and volunteers in Nepal from abroad; more than sixteen medical camps were set up in various impacted places. Among them, under leadership of our advisor Dr. Sanjeeb Shrestha, we were able to set up medical camps in most impacted Newah localities in Bhaktapur, Sankhu and Dulikhel with network of local volunteers. All resources; cash and kind were mobilized to same channel.

Collaboration in local events:

- (i) Celebration of Buddha Jayanti with Nepalese Cultural & Spiritual Center.
- (ii) Representing Nepal in 25th Annual Asian Festival organized by Greater Dallas Asian American Chamber of Commerce with Yeti Chamber of Commerce and UNCON. We showcased our Lakhey.
 - We have organized following unique talk programs with Nepalese Society, Texas:
- (i) Buddism in our Everyday Life by Nepali Bhante Dhammapala
- (ii) A Conversation with Dr. Rajendra Koju on Earthquake Victims & Future Plans

We have been part of difficult situations of Nepalese Community such as funerals and sending deceased body back to Nepal.

5) Permanent Project – "Dyo Chhen"

One of the primary goals of the organization is to preserve, promote and to practice Newah Civilization. For the fulfillment of the goal, the organization has envisioned permanent property that will represent aspiration of local Newah people where various cultural & ritual activities can be practiced. Without permanent place of own identity, the ongoing projects can't be permanent.

The first Annual General Meeting has formed a Committee and given this writer the task to lead the project to establish Dyo Chhen in future.



दुर्गालाल श्रेष्ठ नेपा:

आँसु

टेक्सस, आज म आएको छुँ त्यसरी तिस्रो आँगनमा बादल पोको आँसु अएर जसरी छाउँछ सावनमा

भोली धानको बाला भैकन कुल्छ खेतमा त्यो आँसु पट्थर गालने नौनी भैकन फुल्छ हृदयमा यो आँसू

Tear

Texas. I have arrived In your courtyard Just as heavy clouds gather Laden with monsoon tears

Tomorrow, the same tears transform Meadows into swaying rice field As my tears bloom in everyone's heart With strength to melt the toughest



साभारः 'अलअलि टेक्सस' "A drop of Texas"



नेवाः लोक संस्कृतिइ लाखे प्याखँ

भीथायु संस्कृति, नर्सःचर्सः जक मर्सु ईतिहास परमपरा, किम्बदन्ती, दन्दयकथा, लोकबाखँ, न्यंकं बाखँ, जनश्रुति, पुराण, शास्त्र आदि आदि नं लाखेया नां न्हयथना तः जुध्वद्व ।

गणेश राम लाछी

नेपा:

नेपा:या भौगोलिक विविधता द्थ्यं थी थी जातजाति तसें बास यानाच्वंग्, बाँबाँलाग् साँस्कृतिक सम्पदा, नखः चखः अले जात्रा पात्रा तसें जायाच्वंग् चिकचाक् जूसां हिसिचा द्ग् दे खः नेपाः । थी थी भाय, थी थी जातजाति, थी थी संस्कृति दुग् भीग् नेपाः देशय् गुलि जातजाति द्, उलि हे संस्कृति, रितिथिति, नखः चखः जात्रापात्राया विभिदता द्। जातजातिया थ:थ:ग् हे लोक प्याखँ, लोक संगीत, आदि जायाच्वंग् खंकेफ् । पूर्व मेचीनिसे पश्चिम महाकालीतक, उत्तर हिमालंनिसे दक्षिण माथंवंग् तराईतक थी थी जात्रा मेलां थाइग् लोक बाजा, लोक संगीत, लोक भाका, लोक प्याखँया रौनक व विशेषता छट्टाछट्टै द्। भी पूर्खां थजाग् संस्कृतिया सुजना यानाः देशया ईज्जत तयाः देया म्हसिका वियावन । थ्वहे संस्कृतिया विभिधतां याना थौं नेपाः संस्कृतिया तःमि दे धका: हलिमय छयं धस्वाके फत ।

किरातकालिन संगीत, नृत्य, प्राय अज्ञात जूसां लिच्चविकालिन संगीत, नृत्यया पूर्वाधार तयार ज्इध्ंक्ग्लिं थौं तक थ्वया अस्तित्व द्ग् खः । स्वनिगःया संगीत नृत्य, प्याखँत लिच्छविकालय् विकास ज्याः मल्ल कालय् ब्यापक जुगु खं थ्इके फ् । उकथं हे लिच्छविकालय् श्रु जूग् ख्वा:पा: प्याखँत स्वनिगल् तःसकं बय्बय् जूग् परम्परागत प्याखँत मल्ल कालय् यक्व बिकास जुग् खंकेफ् । स्वनिगलय् च्वंपिं ज्ज्पिनि ध्येंध्यें बल्लयाना स्वनिगलय् येँ, यल व ख्वपय् साँस्कृतिक सम्पदात विकास जूग् खनेद्। उकथं हे साँस्कृतिक सम्पदाया मेग् पक्ष अमूर्त सम्पदा, नाचगान, बाद्यबादन, जात्रा नखः चखःत व मेमेग् नं यक्व हे संख्याय् द्ग् ज्ल। वहे स्वनिग:या मल्ल ज्ज्पिनी ध्येंध्यें बल्लया कारणं मूर्त सम्पदा द्य:गः, सतः, फल्चात न्ह्याथ्य जूसां थी मफूग् अमूर्त साँस्कृतिक सम्पदा द्नेया जात्रा, नखःचखः व थी थी इलय् हइकिग् लोक प्याखँत मध्ये तसकं हे लोकं ह्वा:ग् प्रसिद्ध

प्याखँ मध्ये छग् लाखे प्याखँ नं खः। नेपालय् द्ने जक लाखे प्याखँ लिक्ना च्वंग् मद् । भारतया सिक्किम्, डार्जिलिङ्ग लगायत हलिया यक्व हे देशयु नं लाखे प्याखँ लोकं ह्वाग् द्। लाखे धायेवं हे ग्यानाप्से च्वंम्ह, मनुया ला हि नइम्ह, धंम्वा पिहाँ व:म्ह, सं भयाब्लांकं च्वंम्ह, ह्याउँस्य च्वंम्ह, मिखा तत: ग्व:म्ह स्वये हे ग्यानाप्से च्वंम्ह धका सीकी। स्वैतं ख्यायेमा:सा लाखेया नां काइ। लाखेया नां जक कायेवं हे न्हायुपं तिंतिं स्वाकी । व हे लाखेनं भीग् समाजय् अति हे दःख बिया च्वंग् द् धैग् किम्बदन्तीत नं यक्व हे द्।

व हे लाखेयात गनं पुजा याइ, गनं प्याखँ हुइकी, गनं जात्रा न्यायेका वयाच्वंग् नं द्। गनं गनं लाखेनाप स्वाःग् नखः चखः हनाच्वंग् द्। अले लाखेया हे नामं भ्वय् न्यायेका वयाच्वंग् नं मद्ग् मख् । लाखे स्वयेवलय् मन्थे च्वंम्ह, ग्यानाप्म्ह, ध्वद्ग् नइम्ह, क्वा: क्वा: ला हि नइम्ह, कचिग् ला नइम्ह, समाजय् मिलय् मजुइम्ह, फ्किसितं द्:ख बिइम्ह जुग्लिं लाखे धालिक स्वैतनं यइ मख् ज्इ । अय्नं भीग् संस्कृतिइ लाखेया यक्व हे चर्चा ज्या च्वंग् द्। राष्ट्रिय संस्कृतिनाप स्वाकाः थाय् थासय् लाखे जात्रा न्यायेकाः, लाखेया नामं प्जा याना:, ग्थिचिना: दयदसं जात्रा, उत्सब यायेग् बन्दोबस्त नापं याना तःगु दु।

भीथाय् संस्कृति, नख:चख: जक मख् ईतिहास परमपरा, किम्बदन्ती, दन्त्यकथा, लोकबाखँ, न्यंकं बाखँ, जनश्र्ति, प्राण, शास्त्र आदि आदि नं लाखेया नां न्ह्यथना तःग् ध्वद् । वहे लाखे स्वनिग:या नेवा:तय्सं प्याखँ ह्इका वयाच्वंग् यात थौं कन्हे स्वनिगलं पिनेया जिल्लाय् गन गन नेवा:त द् अन अन नं नेवाः लोक प्याखँ कथं प्याखँ हुइका वयाच्वंग् खंकेफू । नेपाः दुने जक मखु हिलमयु न्यंक हे नां जाः लाखे प्याखँ। अन्तर्राष्ट्रिय स्तरय नेपा:या परम्परागत ख्वा:पा: प्याखँ, नेपा:या मौलिक लोक प्याखँ धकाः अमेरिका, बेलायत, क्यानाडा, जर्मन, हङ्गकङ्ग, जापान, कतार, अष्ट्रेलिया व अफ्रिकाया थीथी थासय्नं नेपा:या लोकं ह्वा:गु ख्वा:पा: प्याखं कथं हुइका वयाच्वंगु न्यनेदु । म्हिगः नेवाःतय्सं जक हुइका वयाच्वंगु थुगु लाखे प्याखं थौकन्हे वयाः थायथासय् गैर नेवाःतय्सं नं थ:थ:गु संस्कृति धकाः थ:गु परम्परा धकाः थी थी जिल्लाय् लाखे जात्रा, लाखे महोत्सब, लाखे प्रतियोगिता नामं थी थी मेलाय् नख:चख: धका: गठाँमुग: निसे कृष्णाष्टमी तक व मेमेगु इलयनं हुइका वयाच्वंगु खनेदु।

प्याखँ जक मख् थाय थासय् लाखेया नामं स्वाकाः थाय्या नां, बस्तुया नां नं तयात:गु यक्व दु । गथेकि लाखे चौर, लाखेननी, लाखे सिमा, लाखे ध्वाखा, लाखे ध्वप, लाखे फल्चा, लाखे तुं, लाखे हिति, लाखे ल्वहँ, लाखे छैं, लाखे दो, लाखे बुँ, आदि लाखेया नां क्वकया ना छुना तःगु दु । थौंकन्हे लाखेया नां क्वकयाः सांगितिक व्याण्ड धकाः लाखे ब्याण्ड नं दये धुंकूगु दु । आः हानं लाखे प्रतिष्ठान नं पलिस्था जुई धुंकूगु दु। लाखे पिकायेगु ईया नामं गुंला हुइकि गु गुंला लाखे, यँलां हुइकीगु यात यँला लाखे धकाः नं धाइगु चलन दु । अले लाखे हुइकीगु पुच:, समूह, जातया उमिगु नामं नं लाखेयात सम्बोधन यायेगु याना तःगु नं खनेदु। ज्यापू लाखे, पो लाखे, छिपा लाखे, जोगी लाखे, मजिपा: लाखे आदि हानं वर्णकथं नं लाखेयात धायेगु यानातःगु खनेदु । मिप्वाः लाखे, ह्याउँ लाखे, तुयूम्ह लाखे, याक: लाखे, छ्याक: लाखे, मिच्या: लाखे, मीपू लाखे, कांपासु लाखे आदि।

शास्त्र व धार्मिक ग्रन्थय् नं लाखे न्ह्यथना तःगु ध्वदू

भीग दर्शन कथं स्वंगू लोक स्वर्ग लोक (देव लोक), मर्त्यलोक (मनुष्य लोक), दैत्य लोक (राक्षस लोक) धका: बिम्ब दयेका तल । अले स्वंगू कोण स्वर्ग, मर्त्य, पाताल धका नं न्ह्येथना वया च्वंगु दु। भीगु ज्योतिष शास्त्रय् नं देव जात, मनुष्य जात, राक्षस जात धकाः स्वंगु जात उल्लेख जुयाच्वंगु दु। शब्द कोषय् लाखेयात "मनुथेंह च्वंम्ह, स्वय ग्यानापुम्ह, धंवा पिहांव:म्ह, असामाजिक, मनूया ला हि नइम्ह, सं फं फं च्वंम्ह" धका न्ह्येथना तःगु दु। अय्सां लाखेयात थाय् थाय् या थः थःगु भाषं धायेगु याना वयाच्वंगु दु । गथेकि दैत्य, असुर, दानव, नरभक्षी, यक्ष, भूत, ख्या:, राक्षस, राकक्षस, लाखे, लाखय्, लाखस, राकस, डाकस धका नां उल्लेख याना तःगु यक्व ध्वदू । नेवाःतय्सं धाःसा फुक छगूहे प्रबृतियापिं जूगुलिं ख:ला ? लाखे हे जक धायेगु याना वयाच्वंगु दु। नेवाः समुदायलय लाखे व भूतयात मू बिया स्वयेगु या । राक्षस खंग्वः हे राकक्षस, राकस, डाकस, लाखस, लाखय्, लाखे जूवन धाइपिं दु । रुद्रायमल तन्त्र शास्त्रय् गथांमुग: (घण्टाकर्ण) यात राक्षस, लाखे, धकाः धयातःगु दु । भीगु पुराण, शास्त्र, बेद व मेमेगु धार्मिक ग्रन्थय नं राक्षस, यक्ष, दैत्य धका देवया ल्यु राक्षसयात थाय् विया वया च्वंगु दु। गरुड पुराणनय् नं नैऋत्य (राक्षसपुरी) याम्य (यमपुरी) बीचय् यमराज नगर धका न्ह्यथना तल । अथ्यला गुगुनं पुराण, धर्मग्रन्थ, वेद व शास्त्रय लाखे न्ह्यथना मतःगु दै मखु जुई।

इतिहास कालय् लाखे न्ह्यथना

गुबलयं निसें चलन जुल लाखे प्याखँ धायेगु भवलय् गुलिं गुलिंसिन मल्ल जुजुपिनि पालं निसें धाइसा, गुलिस्यं नःक्वाः (नुवाकोट)या ठकुरी जुजु स्वनिगलय् लाखे प्याखँया चलन दुत हल धाइसा, हानं सिम्रौनगढं हरिसिंह देव तलेजु भवानी स्वनिगलय् दुत हःवले नापं लाखे न हल धकाः न्ह्येथना तःगुनंदु।

वंशावलीया कथं ने.सं. १०७ लिच्छवी जुजु गुणकामदेवं येँ ईन्द्रजात्रा शुरु यानाः थीथी जात्रा, प्याखं नापं लाखे प्याखं नं शुरु यात धकाः नं च्वयातःगु खंके फू । बिदेशी बिद्वान डानिइत राइट धाःम्हस्यां गुणकामदेवया शासन कालया न्ह्यः हे स्वनिगलय् लाखे प्याखँ हुइकीग् चलन द् धकाः थःग् सफुतिइ न्ह्येथना त:गु दु । अभ माला वन धा:सा व स्वया न्ह्यःहे नं लाखेया चलन जूगु प्रमाणत लुया वयेफु ।

येँ जिल्लाय् लाःगु नेपाःया अतिं पुलांगु छगू नेवाः बस्ति थक्वाः (थानकोट) छगू नं खः । स्वनिगः नागदह जुयाच्वंगु इलय् हे स्वनिग:या पुखू सिथय् दकलय् पुलांगु बस्तित पुखू सिथ् तालया सिथंसिथं पहाडया कोसं दु। गथेकि भीरकोट, ईचंगु, भुईजःसि, मणीपुर (मणीचुड) सक्व, फंपि, मातातिर्थ, थक्वाः धका विद्वान मदुम्ह का. पुष्पलाल श्रेष्ठजुं थःगु सफुतिइ च्वया तःगु दु । वहे पुलांगु बस्तिया धलखय् लाःगु छगू पुलांगु नेवाः बस्ति थक्वाः नं खः । अन लाखेनापं स्वापू दुगु छगू गुफा दु । थनया लाखे व हे गुफाय् च्वनीगु खः धका स्थानीय मनूतय्सं धायेगु याः । थौंकने नं व गुफा अवश्य स्वयेफुनि । गुफाय् ल्वंहया खापा दु । लाखे दुहां पिहां जुईबलय् ग्वया वनीगु धकाः विश्वास या । थ्व जानकारी थक्वाः लन्थ त्वाःया न्हयनिदं दुम्ह केदार श्रेष्ठं बिया चुगु ख:।

भाजु श्रेष्ठया धापुकथं वहे थक्वाय् यको हे लोकं ह्वा:गु लाखे नापं सम्बन्धित किम्बदन्ती द् । बस्तिई छम्ह लाखे नं अति

हे दु:ख बियाच्वन । व लाखेयात नाश यायेगु जुक्तिमाला छम्ह तान्त्रिकं व्यांचाया रुप कयाः लाखे वइगु लँय्सं च्वना त्वार त्वार हालाच्वनी । थःगु लँ पनाः पनाः हाला च्वंग्लिं लाखे तमं ब्यांचित ज्वनेत वन । ब्यांचां लाखेयात गिजय् याना धाल । उलि उलि मछिं मनूत स्याना जुइम्ह लाखे नं जि ब्यांचा छम्ह नं नयेमफु धका त्वार त्वार हाला ब्यांचा भाषं लाखे यात धा:बलय् लाखेला भन तमं मिजुया ब्यांचित धाल "छला जिगु म्हुतुइ ग्वय छकू नयेथें याना नयाबी" धा:बलय् ब्यांचा खतततं न्हिला धाल नयेगुला छु थी नं फैमखु धाल। अनं लाखे जिवय् दक्व बः पिकया ब्यांचा ज्वनेत वनी । ब्यांचा फूत्त तिन्हुया विन । ववं ववं छग् धाप न्हिस न्हगाः थ्यनि अन भ्यात नालय ब्यांचा तिंन्हुया वन । नापं लाखे नं तिंन्हुया वन, लाखे नालय् दुन, स्वतुत । सने मफुत भन भन सन भन भान स्वतुत । छयं छगः जक खने दयेकाः म्हछि नालय् स्वतू वन । अले व ब्यांचा रुपि तान्त्रिक बस्तिइ वनाः मनूत सःता हल । अन थःपिनिम्ह शत्रु लाखे न्हिसिया नालय् स्वतुयाः छ्यं छगः जक खने दयाच्वन । सकलें मनूत मिलयेजुयाः लाखेया छ्यो ध्यना हल । दँ दँ निसे बस्तिइ मनूतय्त दुःख बिया वयाच्वंम्ह लाखेयात स्यानाः दक्व मनूतय् हर्ष बधाइ यात । खुसियाली न्यायेकल । फुकं ख्वाः चकं । अनं थःपिन्त दुःख बिया वयाच्वंम्ह लाखेया छयोंयात कन्हे खुनु देछि मुना देशय् मुख्यगु थासय् च्वंगु पुखलिइ वहे लाखेया छ्योंयात देशय् दक्व मुनाः पुखुली लाखेया छ्यों तिनां जात्रा न्यायेकल ।

उखे तान्त्रिकं ब्यांचाया रुप कयाः लाखेयात स्यायेत ग्वाहालि याग्लिं लाखे स्याग् दिनय् ब्यांचायात पुजा यानाः भ्वय् नकेग् यात । उबसां निसें ब्यांचायात पुजायायेगु चलन जुल व दिं गुन्हु पुन्ही खुनु जूगुलिं पुन्हीयात हे ब्यांचा नकेगु पुन्ही धायेगु यात । उवसां निसे व दिं खुन्हु देंय्दसं ब्यांचायात नकेगु चलन जुल। लाखेया छ्योंयात कने खुन्हु पुखुलीइ तिनां जात्रा न्यायेकल व दिं सापारु खुन्हु जुल । उवसां निसे सापारु खुन्हु देंय्दसं लाखेया छ्योंया प्रतिक कथं म्येया छ्यों पुखुली तिनाः जात्रा न्ह्याकल थौं तक नं न्ह्याना च्वन ।

ब्यांचां लाखेयात गिजे याना यंकुगु या प्रतिक कथं लाखे प्याखँनय् भयालिंचा लाखेयात गिजे याइग् धकाः धायेग् याः। लाखेयात न्हिस न्हगालय् थुनाः स्याःगु थाय् आः नं लः बुया वयाच्वंगु दु। जंगलया सिथय् चौर थें च्वंसा भचा पांलू। अन लिक ल:या रिजर्व घर दु । उगु थाय् थक्वातय् सुरिक्षत दिन । अले लाखेया छें धया तःगु गुफाया ल्वहँया खापा धकाः

धयातःगु थाय् दफ्वचा थ्यं च्वंसां भारपातं त्वपुया च्वंगु दु। आः नं स्वःवने फु ।

थुकथं स्वयवले स्विनगः नागदह जुयाच्वंगु इलं निसे हे लाखेया प्रचलन व थास्य दु धका: अनुमान यायेछि व थासय उत्खनन् याना स्वत धाःसाः प्रमाणित जूवये फु, व जुल अनुसन्धान यायेमा:गु जुल।

किम्बदन्ती व लाखेनाप स्वापू दुगु जात्रा

लाखे नापं स्वापू दुगु जात्रा, नख:चख:, पर्व माने याना वया च्वंग् ग्थित आः तले नं मानेयाना जात्रा न्ह्याका वयाच्वंग् दिन । गथेकि किपूया लाखेपाः च्विनगु जात्रा । किपूलिचाया महालक्ष्मीयात ग्वःजा छाइगु जात्रा। थक्वातय् म्ये छ्यों पुखुली तिना याइगु जात्रा । ईतुं बाहाया गुरुमापायात तुंडिखेलय् जा निकगु जात्रा। मिजपातया मिजपाः लाखे जात्रा। भ्वत व पन्तीया जालु द्यः जात्रा । थिमि व बोडेया म्ये प्वाः खनिगु जात्रा । ग्वलया मचाति जात्रा आदि जात्रा त लाखे नापया किम्बदन्तीया आधारय् न्यायेका वयाच्वंग् जात्रात धाई।

भीगु धार्मिक मत, लोक संस्कृति मत कथं बुंगद्य:यात यक्षपुत्र लाखेलसिया सन्तान धका नं इतिहासय् न्ह्येथना तःगु दु । स्वयम्भूया हारति अजिमायात नं मचात स्याना नइम्ह माहायक्षणी धकाः न्हयेथना तःगु दु। अले थंबहिया चकंद्यःया जात्रा नं लाखेलिस नाप स्वाका तःगु दु। भीसं हना वया च्वनाम्ह म्वा:म्ह द्यः कुमारीया नं दैत्यनाप योत्यो जूगु बाखँ ब्वने, न्यने दु। सतपथ ब्राम्हण ग्रन्थय् यक्षनायक मानेयाना वयाच्वंम्ह कुबेरयात चाण्डाल, राक्षस धका न्ह्येथना तःगु दु। अति महत्वं जा:गु परम्परांनिसें लोकं माने याना वयाच्वंगु ऐतिहासिक, धार्मिक व साँस्कृतिक महत्वं जाःगु विशिष्ठ लोक संस्कृति, लोक प्याखँ, लाखे प्याखँ थौं वया न्ह्याके थाकुगु अवस्थाय् थ्यंगु दु। भीपिं थजागु मौलिक लोक संस्कृतिई तःमि जूसा थीथी हुनि यानाः भीगु साँस्कृतिक परम्परा बुलुहुँ तनावनाच्वंगु अनुभव जू। थजागु लोक परम्परा दुने हे भीगु (पहिचान) म्हसीका दु। थजागु भीगु मौलिक साँस्कृतिक परम्परां यानाः हे भीत हलिमय नेपाःया आदिवासी नेवाः धकाः म्हसिका बियाच्वंगु दु । संस्कृतिइ अति च्वन्ह्यापिं सभ्य सुसंस्कृतिक नेवाः धकाः म्हसिका वयाच्वंगु खः । थजागु अमूल्यगु संस्कृति परम्परायात ल्यंका, म्वाका देया न्हाय तये त सम्बन्धित निकाय व भी सकलिसया ध्यान थुखे पाखे साला च्वना।

अमूर्त संस्कृतिको उमंग इन्द्रजात्रा पर्व

इन्द्रचोकको आजु द्यः (भैरव देवता) को अगाडि सम्हय सजाउनु साथै आजु द्यःको थवँ (जाँड)को तेप (माटोको जाँड राखने भाँडो) मा पंचम कार पूजा गरि जाँड (थवँ) राखिन्छ । लायुक्र (बसन्तपुर) को श्वेत भैरव (हाथु द्यः) लाई पनि पंचम कार पूजा गरि हाथु हायेकी (रक्सी बाइने) गरिन्छ ।

मन्जरी प्रधान

नेपाल

"ला छक् वयेक सम्ह्य् बजिवल वल प्लुकिसि"को ग्न्जन सहित परम्परात शैलीको बाजागाजाको ध्वनी इन्द्रजात्राको पहिचान हो। काठमाडौंको भित्री सहरका विभिन्न ठाउँहरुमा इन्द्र प्रदर्शनी राख्न्, क्मारी, वट्क भैरव, गणेशको रथ तान्न्, ठाउँ ठाउँमा भैरवको मुक्ण्डो, सम्ह्य् सजाएर प्रदर्शनीमा राखिन्, दब्हरूमा देवीको नाच देखाउन्, तानांकिसिको नाच, मजिपा लाखेको नाच यी सम्पूर्ण गतिविधिहरूमा विशाल जनसम्दायको सहभागिता हुनुले इन्द्रजात्राको धार्मिक, सांस्कृतिक र सामाजिक महत्वलाई उजागर गरेको छ । लिच्छविकाल देखि अस्तित्वमा रहेको यस पर्वमा जय स्थिति मल्लको समय (वि.सं.१८१२-१३) मा चलनमा रहेको गणेश, भैरव, कमारीका रथ तान्ने प्रचलनले यस पर्वलाई अभा उल्लाशमय बनाइको छ । प्राचीन कालदेखि अस्तित्वमा रहेको यस पर्व राष्ट्रिय पर्वकै रूपमा रहन्का साथसाथै यस चाडले संस्कृति र पर्यटनको क्षेत्रमा उल्लेखनीय भूमिका निर्वाह गर्दै आएको भएपनि वर्तमान समयमा आएर यसले भोगि राखेको समस्याहरू के के हन र त्यसलाई कसरी समाधान गर्न सिकन्छ भन्ने प्रश्न अहिलेको सर्न्दमा ज्यादै महत्वपूर्ण बन्न पुगेको छ।

यस उत्सव भाद्र द्वादशी देखि आश्विन कृष्ण चतुर्थि सम्म आठ दिनमा विभिन्न किसिमका सांस्कृतिक पक्षहरूका बिच मनाईन्छ । छत्तिस फिट लामो काठको मुढो काभ्रे जिल्लाको नालाबाट विशेष सावधानिपूर्वक तानेर ल्याइ ईन्द्र जात्राको श्भारम्भमा बसन्तप्रमा लिङ्ग ठडाईन्छ । यया पुन्हि (पुर्णिमा) को दिन सम्ह्य नखः (बिषेश प्रकारको च्यूरा लगाएत बोडी, मास, कालो भटमास आदीको समिश्रण) को रूपमा ईन्द्र जात्रा मनाईन्छ । यस पर्वलाई स्या:बिज नखः पनि भनिन्छ । त्यसैले यस पर्व उत्सवमा ठाउँ ठाउँमा सम्ह्य् सजाएर राखिन्छ । घर घरमा सम्ह्य राखेर परिवार सहित आफन्तहरू मिलि भोज खाईन्छ। इन्द्रचोकको आज् द्यः (भैरव देवता) को अगाडि सम्ह्य् सजाउन् साथै आज् चःको थ्वँ (जाँड)को तेप (माटोको जाँड



राख्ने भाँडो) मा पंचम कार पुजा गरि जाँड (थ्वँ) राखिन्छ । लायक (बसन्तप्र) को श्वेत भैरव (हाथ द्यः) लाई पनि पंचम कार पुजा गरि हाथ हायेकी (रक्सी बाडुने) गरिन्छ । यस्तै जँलाथ्व एकादसी देखि बेल्की पख घर घरमा दल्चा (माटोको भुन्डाएर बत्ति बाल्ने परम्परागत शैलीको भाँडो) मा बत्ति बालेर यया: द्य: (इन्द्र देवता) लाई सम्ह्यु सहित पुजा गरिन्छ। बिभिन्न स्थानहरुमा (मरुमा मरु सत: नजिकै सिल्य सत:को तल

गः क्तिको अगाडि, वंघ- इन्द्रचोकको अगाडि, न्यतः (नरदेवीको दबुमा, किलागः को क्नां टोलमा, ज्याथामा) लिंगो उठाएर त्यसको चारकुनामा चारवटा काठको हात्ती राखेर खम्बा गाडी यसको माथि यया द्य: (इन्द्र देवता) प्रर्दशनका लागि राखिन्छ। यया द्यः स्नको मोलम्बा सहितको हुन्छ ।

इन्द्रचोकमा द्वादशीको दिनमा लिंग ठड्याएर त्यसको तलतिर घोडा चढेको इन्द्रको प्रतिमा प्रर्दशनीमा राखिन्छ । यसलाई इन्द्रध्वजोत्थान भनिन्छ ज्न प्रताप सिंह शाहको समय (१८३१ -१८३४) मा चलाएको मानिन्छ । यस दिन मानिसहरु साँभ्र ध्प बालेर मन्त्र (त्त:) पाठ गर्दै सोहि बर्षमा मरेका आफन्तका सम्भनामा उपाकू जाने पनि गर्दछन्। उपाकू जादाँ काठमाडौंको प्रानो शहरको संरचनाको बाटोबाट हिड्ने गरिन्छ।



राजा इन्द्रले आफ्नो आमाले स्वर्गमा गर्न लागेको विशेष पुजाका लागि पारिजातको फूल (कसै कसैले 'चथा: स्वां' पनि भन्ने गर्दछन) लिन नेपाल आएको र उक्त समयका काठमाडौंको ख्यः केवः भिमसेनस्थान (भिं चः) को तलतिरको स्थानको बगैंचामा आएका थिए। त्यस बगैचाका गथु (माली) तान्त्रिक विद्या जान्ने भएकोले स्वर्गका राजालाई चिनेर तान्त्रिक शक्ति तारणले बाँधेर यहि राखे । यसरी देवराज इन्द्र बाँधिएर पृथ्वि लोकमा नै रहेपछि इन्द्रराजका आमा छोरा खोज्दै आएको र यहा आएपछि धान पाक्नका लागि आवश्यक हस्स (खस्) उपहार दिएर गएको विश्वास गरिन्छ। त्यसैले यस मौषममा विहान र बेलुकी हल्का हस्स् आउने गरेको हो भिन बुढापाकाहरू भन्ने गर्दछन् । यसलाई इन्द्रको आमाको उपहार मानिन्छ । यस उत्सबमा सेतो पहिरनमा डाँगी (इन्द्रको आमा) पनि निकालिन्छ। इन्द्रको आमालाई उनको छोरा फिर्ता दिदा यहाका मानिसहरूले मत्य पश्चात मोक्ष दिलाउन पर्ने भिन बचन पनि बाध्न लगाए भन्ने कथा पनि चलनमा छ। यस समय पानी पर्न रोकिएको भए पनि घरी घरी बादल लाग्ने र हल्का बर्षा पनि हुने र कहिले घाम लाग्ने अवस्थालाई इन्द्रराजको आमाले छोराको वियोगमा भारेको आँसु पनि भन्ने गरिन्छ। यसरी परेको बर्षा, बिहान, बेल्की लागेको हस्स् र दिउसो लाग्ने चर्को घाम धान पाक्नका लागि उपयोगी मानिन्छ । दशै तिहार सिकए पिछ धान पाकि सक्ने हुनाले वाकू थिन अर्थात अन्न भित्राउने कार्य

गरि उचित सम्रक्षणमा भण्डारण गरि अन्नको जोह गरिन्छ। अन्नको राम्रो उत्पादन र सम्रक्षणले नै मानिसहरुलाई बर्ष भरिको लागि अन्नको अभाव नभई खुशि र सुख दिने हुनाले यमाद्यः संग ययाः पुन्हिमा अन्न मागिन्छ ।

चर्त्दशीको दिनमा क्मारी माज्को रथ तान्न श्रु गरिन्छ। थ:ने र क्व:ने गरि द्ई पल्ट रथ तानिन्छ र नानिचा: गरि समापन गरिन्छ । रथ ल्याउने बाटोको दबुहरूमा दी प्याखं (देबीको नाच) देखाइन्छ। यसरी नाच भईरहेको दब नजिकै रथ पुगे पछि रथ एकछिन रोकि क्मारी माजूलाई नाच देखाइन्छ र क्मारी माज्बाट भेटी (पैसा) चढाइन्छ । यस अवसरमा घर घरबाट पनि क्मारी माज् लाई पूजा चढाइन्छ । इन्द्रचोकमा रथ प्रो पछि आज् द्यः समूहबाट पूजाको साथै जाँड पनि चढाइन्छ । बसन्तपूर दरवार क्षेत्र (लायकू) मा रथ प्गेपछि श्वेत भैरव खलकबाट पुजाको साथमा रक्सी चढाईन्छ । यसलाई नेपाल भाषामा हाथ् हायेकेग् भनिन्छ । यस अवसरमा सम्ह्य् र रक्सी बाँडिन्छ। यो प्रसाद खाएमा पेटको रोग पनि निको हुन्छ भन्ने विश्वास गरिन्छ । यस समयमा निकालिने तानाकिसि (सेतो हात्ति) को यात्रालाई देवराज इन्द्रको बाहन आफनो मालिकको खोजिमा आएको विश्वास गरिन्छ।

यस दिन साँभपख घर घरमा दल्मा बत्ती बाली सम्ह्यु राखि पुजा गरेपछि बाहिर आएर सम्ह्यु बाडुने चलन थियो । टोल छिमेकका केटा केटी लाछकू वयेक सम्ह्य बिज भिन सम्ह्य बजि भन्दै माग्न आउने चलन पनि थियो तर आजभोली यो चलन लोप भइ सकेको छ।

यस प्रकार अति महत्वका साथ मनाउदै आएको भए पनि इन्द्र देवताको विषयमा ब्याप्त जनधारणा प्रति हामी स्पस्ट हुन नसकेको अवस्था छ । पूर्खाले गर्दै सिकाउदै आएको भन्दै त्यसको अनुसरण गर्दै मात्र जान् भन्दा त्यसको वास्तविकता र त्यसको सन्देशलाई बृक्ष्दै अन्सरण गर्न् हाम्रो बृद्धिमत्तता हुन आउछ । काठमाडौंका नेवारहरूको चाडको रुपमा मनाइने यस पर्वमा सहकालका बर्षाका देवता इन्द्रलाई कृतज्ञता व्यक्त गर्न मनाईएको हो । पूर्ण रुपले कृषि ब्यवसायमा निर्भर हाम्रो देशमा कृषिमा अति मिहेनतकासाथ काम गर्न सिकएन भने बर्षभरि नै अन्नको अभाव भएर दःख हुने हुनाले कृषिको उन्नत अवस्थाका लागि वर्षायाममा आफुले मिहेनत गर्नुको साथै इन्द्रको पनि पूजा गरिन्छ । कृषि ब्यवसायको काम साह्रै नै गाह्रो भएको हुनाले यस कामलाई नेपाल भाषामा सिना ज्याः अर्थात मरेर गरिने काम पनि भनिन्छ ।

नेपाल भाषामा नासः भनेको सुन्दर र हिसि भएको भन्ने हुन्छ । यस समाजमा नासः देवताको प्जा गर्ने चलन छ र महादेवलाई नासः देवता मान्ने चलन पनि छ। यहानिर ब्भृन् पर्ने करा के छ भने महादेवको रूपलाई सुन्दर कसरी मान्न सिकन्छ ? दिगम्बर, बाघको छाला बेर्ने, सर्पको माला लगाउने, शरीरमा खरानी घस्ने महादेवको रूपलाई सुन्दर मान्न सिकदैन र नाटयश्वरको रूपमा तान्डव नृत्य गर्दा त महादेवको रूप राम्रो हुने त अवश्य पनि होईन । त्यसैले महादेवलाई किन नासः द्यः भनियो यो अध्ययनको विषय हुन सक्दछ । सुन्दर र आर्कषक देवता इन्द्र हुन् । स्न्दर र आर्कषक रूपका कारणले अप्सराहरू द्वारा घेरिएको वर्णन प्राणका कथाहरूमा पाइन्छन्। यस समाजमा सामान्यतया इन्द्रको मूर्तिको पूजा नहने तर महादेवको विभिन्न स्वरूपमा मूर्तिको पूजा हुने भए पनि भने नासः द्यो लाई किन महादेवको नाटयश्वर भनियो ?



निराकार रूपमा नास: देवताको पूजा गरिन् भनेकै इन्द्रको पूजा भएको क्रालाई हामीले बुभून् पर्दछ किनभने हाम्रो समाजमा इन्द्रजात्रामा बाहेक इन्द्रको मूर्तिको पूजा हुदैन । त्यसैले इन्द्रजात्रामा देखाईने दी प्याखं (देवी नाच) को प्रारन्भमा पनि नास: देवतालाई प्जा गरि नाच आरम्भ गरिन्छ। इन्द्रको स्वरुप स्न्दर आकर्षक र अप्सराहरूसंग नाचगान र बाद्यबाजामा रमाउने भएको हुनाले संगित साधनामा सिद्धि प्राप्तिका लागि नासः द्यः को पूजा गरिने चलन भएको हुन् पर्दछ ।

त्यस्तै यस उत्सवमा ठाउँ ठाउँमा राखिएको देवराज इन्द्र (यँया: च:) को हातमा जनै पूर्णिमामा बाँधिएका जनै बाध्ने लाने चलन नेवार समाजमा रहेको क्रा बिज्ञहरु बताउन् हुन्छ। तर आजभोलि यस चलनले अर्के मोड लिएर तिहारमा गाईको पच्छरमा बाध्ने चलनमा परिणत भएको छ । जनै गाईको प्च्छरमा बाँधेपछि मृत्य पश्चात वैर्तणनी तर्न सजिलो भई स्वर्ग जान पाइन्छ भन्ने जनविश्वास रहेको र नेवार समाजमा देवराज इन्द्र स्वर्गका राजाको हातमा नै जनै बाँधेर सिधै स्वर्ग जान पाइने धारणा पूर्वजहरुको भए पनि आजभोलि यो चलन पनि लोप भई सकेको देखिन्छ। हाम्रो समाजमा इन्द्रको मूर्तिको पूजा नहने भए पनि यस उत्सवमा इन्द्रको जात्रा गरी पूजा गरिन्छ । इन्द्रको मूर्ति पनि ठाउँ ठाउँमा प्रदर्शनीको लागि राखिन्छ । नेपाल भाषामा काठमाडौंलाई यें भनिन्छ भने इन्द्रलाई य द्य: भनिन्छ । अर्थात य द्यः काठमाडौंको देवता मानिन्छ । यया प्निह नामको हिसाबले काठमाडौंको नामसंगै मिल्दो भएको यो जात्रा काठमाडौंकै मौलिक जात्रा जस्तो देखिए पनि इन्द्रजात्रामा क्मारीको रथ जात्रा भए जस्तै द्वाल्खामा पाँच रात क्मारी जात्रा हुन्छ । यस पर्वको अस्तित्व प्रचिनकाल देखि नै रहि आएको छ। यस समयमा हुने अन्य उत्सवहरू जस्तै कुमारी, वट्क भैरव, क्मारको रथ यात्रा लगायत मतया, डाँगीको नाच, बौमतको चहलपहल, उपाग्को यात्रा, प्ल्किसीको नाच, मजिपा लाखेको नाच, सव: भक्को नाच, देवी नाच, महाकाली नाच, भैरवको मुक्ण्डो को प्रदर्शनी समय समयमा थपिदै थपिदै आएको मान्निछ ।

नेपालको पहिचानलाई गरिमामय बनाएको इन्द्रजात्रा आजभोलि अनेक कठिनाई भोल्दै संचालनमा छ । साँघरो सडक संरचना, अत्याधिक जनघनत्वको बृद्धि र सहभागिता, प्रकृतिक विपत्तिले निम्त्याएको कठिनाई, जोखिम अवस्थाका संरचना दिईएको टेको, अब्यबस्थित बिज्लीका तारहरू, बिग्रेको सडकको संरचना, गुठी संस्थानको असामहिक व्यवहार, जाँड रक्सीको अनियन्त्रित प्रयोग, रथ तान्नेहरूले प्रयोग गरेको अत्याधिक जाँड रक्सीका कारण रथले मानिसहरू ठक्कर दिई घाईते हन, मर्न् आदि असोभिनय कृयाकलापका कारणले गर्दा यस पर्वको मर्म र महत्वलाई ओभोलमा पार्न सक्ने सम्भावना बढाएको छ । इन्द्रजात्रामा हुने यस किसिमका नकरात्मक पक्षहरूलाई निराकरण र न्यूनिकरण गर्न अति आवश्यक देखिएकको छ। यसका लागि सम्बन्धित पक्षहरू जस्तै राज्य पक्ष, स्थानियको पक्ष र विद्वतवर्गहरूको उचित मार्ग निदेशनको पर्खाइमा यस पर्व संचालनमा छ।



नेपाल भाषा साहित्य रुयलय् नेवाः अमेरिकन दब्

थुगु ज्याभवः यात हः पा बी कथं नेपाल भाषाया नांजाः पि साहित्यकारपिं शताब्दी पुरुष सत्य मोहन जोशी, जनकवि दुर्जालाल श्रेष्ठ, नेपाल भाषा मंका खलः या नायो पद्मरतन तुलाधर व न्हापांम्ह मिसा उपन्यासकार शशिकला मानन्धर पिसं थः ग्र साहित्यिक भासं मन्तब्य ब्यूगु दु ।

> केशरमान तामाकार अमेरिका

नेपाल भाषा साहित्यया इतिहास तसकं पुलांग् खँ पुलांग् ग्रन्थ, सत्य तथ्यं क्येना च्वंग् द्। आः तकया अन्सन्धान कथं नेपाल भाषाया साहित्यिक रचना नेपाल सम्बत ६२५ निसें शुरु जुग धकाः धया तःगु द् । थथे खःसां नं नेपाल भाषाया साहित्य थ्व स्वयां न्ह्यो हे च्वये धुंकूगु जुइमाः । थुकी अभं नेपाल भाषा कया: एम. ए. ब्वना च्वनादीपिं भाज मयुज्पिं पाखें थप अन्सन्धानया मिखा ब्वये मा:ग् आवश्यक खने द्।

थौं वयाः नेपाल भाषाया थी थी बिद्याया साहित्यिक सफ्त द्वलं द्वः पिदने धुंकूग् द् । उकिं नेपाःया अप्व बिकसित साहित्य नेपाल भाषाया साहित्ययात कायेछिं। जुजु महाराजा निसें कयाः तसकं दरिद्रिपं नेवाः च्विमतसें भीग् साहित्य धुकू जायेकूग् दु। प्रमाण दस् कथं आशा सफू क्थी व मेमेग् सफू क्थी संग्रह याना तःग् सफ्तिं क्यं । नीछग् शताब्दी वयाः नेपाल भाषाया साहित्य च्वयेग्, प्रकाशन यायेग् व ब्वनेग् भवलय् नेपाः गालय् जक लिक्ना च्वंगु मद् । नेपाः गालं पिने वनाः हलिया गन गन नेवा:त द् अन अन थ्येने धुंकूग् द्। थ्वहे भवलय् नेपालं पिने च्वपिं नेवा:तसें नेपाल भाषा साहित्य थपु यायेग् ज्याय् न्ह्यचिला च्वंग् संस्था मध्यय् अमेरिकाया शिकागोय् स्वना तःग् नेवाः अमेरिकन दब् छग् कथं दकलय् न्ह्योने थ्येना च्वंगु द्। नेवाः अमेरिकन दब्या स्वनेग् ज्या नेपाल सम्बत १९३० स शिकागोय् जूग् खः । इलिनोइ राज्यय् थ्व बिधिवत रुप Not for profit संस्था कथं दर्ता जूग् खः । अले दब् पाखें ग्वसाः ग्वःग् न्ह्यपांग् न्हुदं हनेग् ज्या नेपाल सम्बत ११३१ स ज्ल । थ्ग् ज्याभवःयात हःपा बी कथं नेपाल भाषाया नांजाःपि साहित्यकारिपं शताब्दी पुरुष सत्य मोहन जोशी, जनकवि दुर्गालाल श्रेष्ठ, नेपाल भाषा मंका खल:या नायो पद्मरत्न त्लाधर व न्हापांम्ह मिसा उपन्यासकार शशिकला मानन्धर पिसं थःग् साहित्यिक भासं मन्तब्य ब्यूग् द्।

नेवा: अमेरिकन दब् पाखें आतक नेपाल भाषा साहित्य उत्थान यायेग् भवलय् आःतक छ छ ज्यायात छसी कथं न्ह्यब्वये -

(क) चित्तधर 'हृदय' या १०६ दं बुदिं

नेपालं पिने नेपाल भाषाया साहित्यकारपिनिग् बृदिं हनेग् भवलय् साय्द थ्वहे न्हापांग् ज्इमाः । नेपाल भाषा परिषदया छ्यांञ्जे व कवि निबन चित्रकारया प्रमुख आतिथ्यय् शिकागो पब्लिक लाइबेरी इस्वी सम्बत २०१२ जुन २ तारीख खुन्ह कवि केशरी चित्तधर 'हृदय' या १०६ दँ ब्दिं न त: जिक हनेग् ज्या ज्ल । थ्वहे ज्याभव:सं कवि भाज् निबन चित्रकारयात वय्कलं नेपाल भाषा व साहित्य ख्यलय् याना द्या योगदानयात च्वछासें हना-पौ व सगं बियाः सम्मान यात । वय्कलं उग् ज्याभवःलय् चित्तधर 'हृदय' थौ कन्ह्यु व म्हिगः बिषयस बिया द्युग् न्वच्या छत्वाचा ब्व न्ह्यब्वये -



...... चित्तधर दाइ थें ज्या:म्ह महान ब्यक्तिया विषयलय् जित: नवायेग् बलय् जितः छ ल्मंसे वइ धाःसा थन बिश्वया ततःधंपि कवित साहित्यकारिपनिग् नां मकासें मगा। छायुधाःसा चित्तधर दाइ उगु लेभलयाम्ह मनू खः। धायेबले John Milton धैम्हस्यां Paradise धका: च्वयादिल व सफू स्वया: सुगत सौरभ छुं हे कम मजू थे जितः ताः । अय् जूग्लिं जिं थन नां काये माःग् आवश्यक ताया।

थन छिकपिं अमेरिकाय् च्वना दीग् द्। अमेरिकाय् च्वंम्ह Walt Whitman ग्म्हिक व छम्ह आन्दोलनकारी, चित्तधर दाइ थें जेलयु नं च्वंग् द्। चित्तधर दाइ नं जेलयु च्वन Walt Whitman नं जेलयु च्वन । अयु जयाः अमेरिकायु कविता ख्यलयु नां काये माल धाःसा Walt Whitman यात स्नानं ल्वःमंके फइमख्। उिकं चित्तधर दाइ धैम्ह Walt Whitman नं खः, छम्ह John Milton नं खः अभ अनं वयाः Maya Anjelou थौं कन्ह्य् अमेरिकाय् चर्चितम्ह उपन्यासकार खः । Maya Anjelou व नं छम्ह जातिय विभेदं द्:ख सिउम्ह मन् ख:। वय्क:या I know why the cage bird signs कविता सफू तसकं पप्लर । अथे हे अज्या:पि एलेन पो, चेखोभ उपिं फुक्क चित्तधर दाइयाके द् । अज्याम्ह ब्यक्तियाग् बिषयलय जितः छिकपिसं नवायेग् ग्ग् हवताः च्लाका दिल छिकपिन्त न्गलं निसें सुभाय बिया च्वना

(ख) प्रेम बहादुर कंसकारया ९६ दं बुदिं

आशा सफू क्वि च्वसापासाया संस्थापक भाज् प्रेम बहाद्र कंसकारया ९६ दं बुदिं इस्वि सम्बत २०१३ या जून २ तारीख ख्न्ह शिकागो पब्लिक लाइब्रेरीया व हे कोथाय् नेपालं भायादीम्ह हनेबह:म्ह समालोचक भाज माणिकलाल श्रेष्ठया म् पाहाँसुइ हनेग् ज्या ज्ल । थ्ग् ज्याभवःसं वयकःया लिसें नेडरल्याण्डय् च्वन च्वना दीपिं निम्ह साहित्यकार त्यपू डा बाल गोपाल श्रेष्ठ व बाखं च्वीम मय्ज् श्रीलक्ष्मी श्रेष्ठं ब्वीत कया द्युग् थ्ग् बृदिं छ्रगू कथं साहित्यिक ल:कसय् जुया बिल । भाजु माणिक लाल श्रेष्ठयात विशेष कथं हनाः हनापौ लिसें नेवाः परम्परा कथं खें सगं व देछा ल:ल्हा:ग् ज्याभव:सं वयुकल प्रेम बहाद्र कंसकारया बारे न्ववाना दीग् न्वच्या छत्वा:चा खँ -

...... साहित्यिक ख्यलय् छकः वय्कलं यानादीग् खँ कने । साहित्य द्ने वय्कःयात जिला मुलतः कवि धाये। छि चाहि न्ह्याचः कहानीकार, निबन्धकार धया दिल । वय्कःया प्रतिभायात कयाः छ धाये धाःसा वय्कः छम्ह कवि हे खः । जि छम्ह समालोचकया हैसियतं नं धया च्वना वय्कः कवि हे खः। वय्कःया छप् कविता न्येने ।

रोमान्टिक कविया प्रभाव लाःगु इरानियन पर्सियन साहित्यया खः। रोमान्टिक साहित्य द्ने वनाः इंगलिस लेखक फिजराल तक नं अन तसक प्रभावित ज्याः वयाग् फ्क्क अनुबाद यानाः दयेका तया दिल - व टाइमय् । अले वय्कलं छप् रोमान्टिक कविता च्वःग् - नेचरयात कयाः । फर्स्ट कविता न वयुकःया थ्वहे खःला ?

ख्वयाः स्पाचं न्हिइकल बस्धा

सुपाचं ख्वयाः पृथ्वीयात न्हिइकल । मतलब वा फय् वःगुयात सुपाचं ख्वयाः ख्वबि वःगु कल्पना यात । अले व बँय् लाइबले पृथ्वीं चाहि ब्या वइबले, उकिं



ख्वयाः स्पाचं न्हिइकल बस्धा दिन न्हिल रजनि ख्वयाः सिख

रात ख्व:ग्लि दिन न्हिल । स्थय् शित व:ग्यात कल्पना या:ग् ज्ल । जि ख्वया छ नं यदि न्हिने व:सा ह्वाँये ह्वाँये न्ह्य् सिख - इति इति न्हिलाः । म्वः न्ह्यथें न्हिले सयेके सिख ।

मतलब म्व: न्ह्यूग् धैग् सी त्येयेका म्हत् इककं याइग् यात म्व न्ह्युग् धाई । उकिं छन्त न्हिइक् न्हिइक् जि सिना वने

भाज् माणिकलाल श्रेष्ठया न्वच्या छत्वा:चा अंश न्येना: धायेछिं भाज् प्रेम बहाद्र कंसकार छम्ह रोमान्टिक कवि खः । अनलिं डा. भाज बाल गोपाल श्रेष्ठं न प्रेम बहाद्र कंसकार बारे थःग् न्ग खँ तया दिल । बाखं च्विम मय्ज् श्रीलक्ष्मी श्रेष्ठ प्रेम बहाद्र सम्बन्धि कविता मखुसा 'स्पाँय' नांग् कविता ब्वना दिल । वय्क:या कविताया न्हांपांग् भवः

> लः खयाः नं लः जुइ मफयाः वेढङ्ग बेस्रय् फसं ध्वा ध्वा थे ध्वाका: थागाः मदयेक ब्वाँय ब्वाँय ज्याः थ:त मालाच्वंपिं खः स्पाय् गबलें धी चिना: गबलें चकना: ब्यागलं थः थवय् क्चा क्चा दलाः ब्यागलं ज्इकाः च्वं क्वयु क्वं च्वये द्ये द्ये तनाः अतःमतः कनाः ततःमतः क्यंकाजूपिं खः स्पाँय्

छगु साहित्यिक ल:कसय् मद्म्ह प्रेम बहाद्र कंसकारया ९६ दं बुदिं न्ह्याकेग् भवलय् सकल पाहापिसं वय्कःया किपाः श्रद्धाया स्वां देछाग् ज्ल ।

(ग) शिकागो नेवाः ख्वाःपौया प्रकाशन

नेवाः अमेरिकन दब्या ख्वाःपौ कथं दयं दसं पिदना च्वंग् छग् साहित्यिक दंपौ खः शिकागो नेवाः । नेपाल सम्बत ११३२ निसें मदिक्क पिदना च्वंग् शिकागो नेवा:या दकलय् लिपाग् ल्या: ६ खः । नेपाल भाषा व अंग्रेजी भाषां नेपाल भाषाया साहित्यकार पिनिग् च्वस् लिसें बिदेशी साहित्यकारिपनिग् च्वस् लिस लिसें नेवाः अमेरिकन दबूया दिच्छया गतिबिधि थुकिइ दुथ्याः ।

ल्या:	नेपाल भाषाया	अंग्रेजी भाषाया	मुकक
	च्चसू	च्चसू	
٩	१४	9	२३
२	२०	१४	३ X
m	28	99	४३
8	३ 9	9&	४७
ሂ	२२	२१	४३
()	१९	१४	३४
मुक्कं	१३०	९५	२२५

नेपाल भाषा व अंग्रेजी भाषाया च्वसू ल्याः

शिकागो नेवाः ल्याः छगूगु निसे ल्याः प्यंगूगु तक प्रत्येक ल्याखय् च्वसूया ल्या अप्वया वंगु दु। ल्याः खुगु थ्यंकाः नेपाल भाषा व अंग्रेजी भाय्या च्वसू ल्याः भचा म्हो जूवन। िकंगुपु नेपाल भाषाया व िकन्यापु अंग्रेजी भाय्या जुल। प्रकाशित च्वसूत नं स्तरीय जूग् द्।

अंग्रेजी भासं पिदंगु च्वसूयात छुखे तयाः नेपाल भाषाया च्वसूयात जक कयाः छुकः द्वाला थी थी विधाया ल्या कथं -

ल्या:	बाखं	चिनाखं	च्चसू	ख्याल	प्याखं	मुककं
٩	Ŋ	w	m			१४
२	X	90	४		٩	२०
n	8	۲	90	२		२४
४	(y	99	१४			३ 9
ሂ	90	X	9			२२
ધ્	m	२	१४			१९
मुक्कं	३६	३९	प्र२	२	٩	१३०

थुकथं च्वय्या तालिकायात दुवाला स्वये बले दकलय् अप्वः थी थी विषयया च्वसू न्येनिपु पिदंगु जुल । अनंलि स्वीइ गुपु चिनाखँ, स्वीखुपु बाखं, निपु ख्यालः व छपु प्याखँ पिदन । थथे धायेबले आतकया खुगू पिथतक मुक्कं सच्छि व स्वीपु नेपाल भाषाया थी थी बिधाया च्वसू पिदंगु नं छगू लसताया खँ खः।

शिकागो नेवाः ख्वाःपौ नेपालं छापय् जुयाः बच्छि नेपालय् साहित्यकारिपन्त व सफू कृथी वितरण यायेत त्वतेगु व बच्छि अमेरिकाय् वइ। शिकागोग् जुइगु नेपाल सम्बत न्हूदँ समारोहस न्हूगु शिकागो नेवाः अमेरिकाय् च्वनादीपिं प्रतिष्ठित नेवाःत पाखें विमोचन जुइ।

आ: शिकागो नेवा:या ल्या: छगू निसें ल्या: खुगू तक इलेक्ट्रोनिक कपि www.scribd.com य् Chicago Newa I वा II वा III













वा IV वा V वा VI टाइप यानाः मालाः थःत यःगु ल्याः थःत यबले न्ह्याबलें ब्वने जिइक तया तःगु दु । डाउनलोड यानाः थःगु कम्यूटरय् नं स्वथने ज्यू ।

(घ) नेपाल भाषाया साहित्य प्रकाशन व थी थी साहित्यक ज्याभवः हनेगुली आर्थिक ग्वाहाली ।

नेवाः अमेरिकन दब्या आज्जु मध्ये नेपाल भाषाया साहित्य प्रकाशन यायेगु नं छगू खः । थुकियात पुवंकेया लागी थौनें निसें नेपाल भाषाया सफू प्रकाशनया ज्या जुल । दकलय् न्हापां उपन्यास पिदन - 'संकल्प' नेपाल भाषाया न्हापांम्ह मिसा उपन्यासकार मय्जु शशीकला मानन्धरया खुगूगु उपन्यास खः । थुगु उपन्यासयात नेपाल सम्बत १९३६ या प्रेम-मोहन सिरपालं छायेपिल । थ्व नं नेवाः अमेरिकन दब्या लागी छगू लसताया खं ज्या बिल ।

अथे हे साहित्य थपू यायेगु व साहित्यिक ज्याभवः न्ह्याकेगुलि ग्वाहाली याये कथं नेपाल भाषा परिषद पाखें इलय् ब्यलय न्ह्याका च्वनादीगु साहित्यिक ज्याभवःयात नेवाः अमेरिकन दबूया गच्छे कथं आर्थिक ग्वाहाली याःगु जुल । नेपाल सम्बत १९३४ स नेपाल भाषा परिषद ग्वसाः ग्वःगु नेपालभाषा परिषदया ज्याकुथी व चित्तधर 'हृदय' म्युजियम अर्थात चित्तधर हृदयया कोथाय् जुगु थी थी साहित्यिक ज्याभवः भाजु राजा शाक्यया बाखं ब्वनेज्या व अन्तरिक्रया, मय्जु प्रतिशरा साय्मिया चिनाखं व अन्तरिक्रया व मय्जु लोचन तारा तुलाधरया बाखं व अन्तरिक्रया ज्याभवः ताःलाकेत नेवाः अमेरिकन दबू पाखें आर्थिक ग्वाहालि यायेगु ह्वताः चूलात भाजु निबन चित्रकारया इनापय् । थ्व नं छगू गर्वया खं खः नेवाः अमेरिकन दबूया आज्जु पुवंकेगु लँपुय् ।

मेगु छता खँ नेपालय् नेवाः साहित्यकारिपन्त दुःखया इलय् अर्थात म्हं मफुबले, अस्पतालय् लाना च्वनीबले धिबा मगाः मचाःया अवस्थाय् वा नेवा साहित्यकारिपन्त हनेगु ज्याभवःलय् आर्थिक ग्वाहाली माःसां नेवाः अमेरिकन दब् पाखें लिफः मस्वसे न्ह्याः वनाः ग्वाहाली याये खंगु व यानाच्चंगु न्ह्यथने बहःजू। तापालय् च्वनाः नं नेपाल भाषाया साहित्य थकायेगु ज्याय् तिबः बीखंगु छगू न्ह्यैपुगु ज्याः खः। शिकागोय् च्वना च्वंपिं न्यासलं

IHI: A Ceremonial Marriage **Ritual for Newar Girls**

After ihi, Newar girls are free to put vermillion on their forehead as married woman, which is allowed only after one is married in case of other Hindu communities.

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re-marriage ritual, *ihi*, a ritual marriage of a Newar girl is considered to be a Vedic form of marriage. In Newar society, small girls have to contract a ritual marriage with Lord Visnu in the form of Suvarna Kumar, represented by a piece of unrefined gold. A Joshi resource explained to me that an unrefined piece of gold representing Suvarna Kumar or Lord Visnu is considered to be a divine counterpart suitable for a human virgin girl. According to him, ihi that represents the marriage between a virgin girl and a virgin god, is pure and ideal. It should be done before a girl is turned nine years old. This pre-puberty ritual is obligatory for all Newar girls though exception is there among certain castes such as the Naye, Jogi, Danya, Dom and the Dyola. Many people these days consider ihi as a marriage of virgin girl to a bel fruit (bya in Nepalbhasa), but it is not correct. The Newar Brahmins say it is a misinterpretation of the ceremony. They affirm that the bya fruit is essential during the ihi ceremony but just as a witness and the ritual marriage takes place of a girl to Suvarna Kumar, a representative of Lord Visnu. Levy who presents an elaborate account of *ihi* among the Newars in Bhaktapur confirms this fact (Levy 1992:665-70). In his extensive study of the *ihi*, Allen perceives Suvarna Kumar as an "eternal bachelor son of Siva", whereas he saw the bya fruit associated with Siva throughout the subcontinent (Allen 1982).

In Sankhu and in Nala, group ihi is carried out on the day of Aksaya Tritiya, Vaisakha Sukla (April). This day is considered to be an auspicious day, to conduct a real marriage as well, for people believe that the great Hindu god Lord Siva was married to Parvati on this day. In Newar society, this day usually concludes the main auspicious period of the wedding, only to start again from the Marga month (November/December).

The ritual marriage is performed either in a group or individually. In most Newar towns, ihi is performed



once a year in a group ceremony. In big cities such as Kathmandu, Patan and Bhaktapur, it can be seen several groups or individuals organizing the ceremony several times a year. Although many consider *ihi* ceremony as a Hindu ritual, Buddhist castes like Vajracarya and Sakya also consider it essential for their daughters. They do not attend ihi ceremony performed by Hindu Brahmins, but they organise it separately for their children in Buddhist monastic quarters (bahah or bahi). They use a ritual text for the ceremony that is different from that of the Hindu Brahmins. Among Buddhists, it is considered be to a representation of Bodhicitta (Locke, 1980: 215). However, for lay Buddhists, divine partner of the young girl is known only as Kumar (Sakya 2000: 121).

In process of the ritual marriage with Lord Vishnu (*Ihi*), Newar girls qualify themselves for marriage with a human husband later in life. In *ihi* ceremony, the girls are given as a gift (kanya dana) to Suvarna kumar, and circumambulate the sacrificial fire, but during the real marriage with their human husbands these rituals, which are essential for other orthodox Hindus, are absent. Many also take ihi as an example of primary marriage (Pradhan 1986:111; Toffin 1984:401-5; Vergati 1995:80).

One of my resources, Gurusekhar Rajopadhyay, explains ihi as a marriage with the Lord, which means that the girl will link herself to eternity. It teaches her to practice self-learning and to learn how to acquire knowledge. According to interpretation of Vergati, human marriage is no longer essential after ihi and, because of it, Newar girls suffer no widowhood (Vergati 1995:76). Some also consider that by marrying the god a Newar girl will never be a widow even if her human husband may die. But in real life such an interpretation does not hold, because ihi is only an initiation conducted before they are married off to their human husbands. In fact, ihi only qualifies a girl to marry a human husband.

An authority in Newar culture, Baldev Juju, who himself is a Newar Brahmin, writes that ihi is only an initiation for Newar girls, but not a marriage in any sense (Juju & Shrestha 1999:28). There was a tradition in Newar society that a married woman could escape widowhood by placing back the betel nuts she had received from her husband, back to the body of her dying husband or to his corpse. This tradition was observed sporadically until seventy years ago, especially among Uray families in Kathmandu. Uray, who were the traders in Tibet for centuries, may have been influenced by customs there. The Tibetans have no word for widow because of the practice of polyandry.

In Sankhu, a *guthi* organises *ihi* ceremony once every year. On the first day, the *guthi* has to sacrifice a goat at the tvah Ganesh in the Salkha quarter. Its meat is served to the girls participating in ihi ceremony. The guthi has to arrange two festive meals for the participating girls. The first day of ihi is called Dusva or the day of entrance. On the next day, a fire sacrifice is carried out and the girls are symbolically handed over to Suvarna Kumar in a kanya dana, the gift of a virgin. As a Brahmin resource told me, from this day onward the girls are not considered virgins (kumari). On the first day, they are served meal of boiled rice, beans, meat, and vegetables and the next day they are served milk, curd, beaten rice, puffed rice and sweetmeats. On the first day, the head of the sacrificed goat is divided into eight parts and five of them are distributed to five eldest virgins (nyamha kanya, nyamha nakim). In Sankhu ihi, these five girls are selected by the pahla of the guthi upon the request made by parents of the girls. As the pahla, he has the authority to select the five eldest girls for that year. The Brahmin priests and their wives cook the food to feed the children.

After ihi, Newar girls are free to put vermillion on their forehead as married woman, which is allowed only after one is married in case of other Hindu communities. *Ihi* ceremony, however, is unknown to other Hindu communities in Nepal.

There are people who consider that the Newars are the descendants of the Nayars of Kerala in south India. Colonel Kirkpatrick was the first person who briefly indicated the similarities of Newar customs with those of the Nayars of the Malabar Coast of India, but his comparison was without any further explanation (Kirkpatrick 1811:187). Later, Gopal Singh Nepali endeavored to show a relationship between the Newars and the Karalee in his book The Newars first published in 1965 (Nepali 1988:28-30). One of his arguments was the similarity of *Ihi*, the ritual marriage performed for the Newar girl children with the Talliketu, a ritual performed for the girls in Kerala (Nepali 1988:106). However, besides the incidental similarities between ihi and Talliketu there are no other ground to suffice for any relation between the Newars and the Nayars of Kerala. Nepali has been criticised by various scholars for his illusive comparison of these two groups.

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मृत्यु संस्कार र वैज्ञानिक आधार

मध्ययुगमा आएर ऋिस्चियनहरू मृत्युलाई पापको दण्डको रूपमा स्वीकार गर्थे भने स्पेनिश र आइरिस क्याथोलिकहरू एक किसिमको उत्सवको रूपमा मान्द्रथे र यसरी मान्नुको कारण मृत्यु पर्खाडिको जीवनमा उसलाई भब्य स्वागत गरियोस् ।

> बासव राजीपाध्याय अमेरिका

क्नै प्राणीको जन्म भएपछि मृत्य अपरिहार्य छ । विश्वमा मानव जातीको विकाससंगै आफ्नै किसिमका भाषा, धर्म, संस्कार, संस्कृतीको विकासक्रम बढ्दै जाने क्रममा विभिन्न शिद्धान्त अथवा बिचारहरुको मान्यता पनि ऋमबद्धरुपमा प्रतिपादित भए । हन त मृत्य संस्कारको बैज्ञानिक सोचहरुको बिषयमा यस भन्दा अघि पनि लेखहरु मैले प्रकाशित गरिसकेको छ । सारांशमा यहि विषयमा Power point presentation र e-daboo मार्फत Phone talk program मा पनि बिस्तार रुपमा मेरो आफ्नो क्राहरु राख्ने अवसर प्राप्त भइसकेको छ। अभै पनि यस गहन बिषयमा कलम चलाउने जमकों गर्देछ।

बिभिन्न धर्म र संस्कारहरुमा आ-आफ्नै किसिमले मृत्युलाई स्वीकारिएको पाइन्छ । आदिकालका मानवले मृत्यलाई स्विकारिएको पाइन्छ। आदिकालका मानबले मृत्युलाई राक्षसले आफ्नो प्रियजनलाई चुडाइ लग्यो भन्ने सोच राख्थ्यो। मध्यय्गमा आएर क्रिस्चियनहरु मृत्य्लाई पापको दण्डको रुपमा स्वीकार गर्थे भने स्पेनिश र आइरिस क्याथोलिकहरु एक किसिमको उत्सवको रुपमा मान्दथे र यसरी मान्नुको कारण मृत्युपछाडिको जीवनमा उसलाई भब्य स्वागत गरियोस । तर पूर्विय दर्शनमा मृत्युलाई उच्च चेतनाको मूलको रूपमा स्विकार्दछ । बिश्वको धेरै जस्तो धर्म-चिन्तनमा मृत्यु पछिको जीवनलाई स्वीकारेको पाइन्छ । हाम्रो बैदिक मूल्य मान्यता र धार्मिक संस्कारले मृत्य् भनेको नै स्थूल शरीर (Gross physical body of the soul) र शूक्ष्म शरीर (Subtle, psychological body of soul) बीचको कडी (Bridge) लाई स्व इच्छाले नभई प्राकृतिक नियमान्सार तोडेर पाञ्चभौतिक शरीर (elemental body) बाट तोडेर चैतन्यवाय् (प्राण) (conscious element or soul) लाई अलग पार्न् प्रकृतिजन्य नियम हो।

साधारणतया मृत्युलाई २ भागमा बिभाजन गरेर ब्भन सक्छौं।

9. प्राकृतिक मृत्यु (Natural Death)

यो एउटा सहज मृत्य् जसले मृत्य्को पूर्वाभाष पाउँछ। पूरा जीवन

भोगेर जीवनमा गरेका सबै राम्रा नराम्रा कर्म घटनाको उसको मानसपटल सजीब चित्रण हुन थाल्छ जसमा unconscious mind (अचेतन मन) ले conscious mind (चेतन मन) लाई बिस्तारै सूचना (information) प्रवाह गर्दछ । अनि सबै पाप/पुण्यको स्मृति हुन थाल्छ । सारा शरीर बेचैन हुनथाल्छ, रक्तसंचार गती कम हँदै जान्छ, सारा इन्द्रियहरु (organs) शिथिल हँदै जान्छ । अनि बिस्तारै बाह्य चेतना (conscious mind) ल्प्त हॅंदै जान्छ र गिहरो मुर्च्छामा रुपान्तरण हँदाको अवस्था भित्र ज्न द्वार (doors of senses) ख्लेको ह्न्छ । त्यही इन्द्रियद्वार मार्गद्वारा शूक्ष्म शरीर (soul) निस्कन्छ । यो प्राकृतिक मृत्युमा अलि लामो process हुन्छ । गरुड पुराणमा (religious text that is recited in period of mourning) पनि यहि क्रा उल्लेख गरिएको पाइन्छ । मृत्युलाई प्राकृतिक रुपमा सहज तुल्याउन मानव जीवनमा सत्कर्मलाई प्रोत्साहन दिदै आएका छन् हाम्रो शास्त्रहरुले ।

२. अप्राकृतिक मृत्यु (Unnatural Death)

यस प्रकारको मृत्यमा प्राकृतिक मृत्य जस्तो तरिका हुँदैन । हत्या, आत्महत्या, दुर्घटना, असाध्य रोगबाट मृत्यु आदिलाई लिन सिकन्छ । जसले यहाँ जन्मेर पूर्ण आयु भोग गर्न सकेन त्यसैलाई unnatural death को वर्गमा राख्न सिकन्छ । तर अकाल मृत्यु सहज भने हुँदैन । सान्है कष्टदायक हुन जान्छ । वाह्य चेतना (conscious mind) ल्प्त हुँदै जाँदा भित्रि चेतना (unconscious mind) छिट्टै क्रियाशिल (activated) हुँदैन र त्यहि गहिरो मूर्च्छा अवस्थामा नै soul निस्कन्छ । जब conscious mind (बाह्य चेतना) inactive हुँदै जान्छ तब unconscious mind (भित्री चेतना) fully activate हुन्छ र soul बाहिर निस्कन्छ तर unnatural death मा यो process सम्म प्रन नभ्याई soul ले body लाई छोड्छ । यस्तो अवस्थामा soul निस्कदा organs (आँखा, नाक, मुख, कान) बाट ननिस्केर मलमूत्रसंगै निस्कने गर्छ। यो क्रा गरुड प्राणमा समेत् उल्लेख भएको पाईन्छ ।

बैज्ञानिकतामा आधारित वैदिक-तान्त्रिक मृत्यु संस्कार

मृत्य पछि पनि जीवनको अस्तित्व स्वीकारिएर नै बिभिन्न संस्कारहरुको प्रादुर्भाव भएको हो । हामीले मान्दै आएको वैदिक-तान्त्रिक मृत्य् संस्कार पद्दती अत्यन्तै वैज्ञानिक छ। केवल त्यसको पछाडीका रहस्यलाई सिंह तरिकाले ब्भन् आवश्यक छ । ऋग्वेद, यज्वेद, सामवेद अथर्ववेद र श्रीमद भागवत महाप्राण (जसलाई पन्चंम वेद पनि भनिन्छ) र गरुड प्राण यी सबैले मृत्यु पछि जीवनको अस्तित्वलाई स्वीकार गरिएको छ। मृत्य् पछि पनि soul (आत्माको) विचार (thought), भावना (feelings), वासना (desire), इच्छा (wish) पहिले बाँचेको अवस्थामा जस्तै हुन्छ । त्यसमा परिवर्तन त्यसै आउँदैन । तर त्यही क्विचार, क्वासना, क्इच्छा, क्भावना आदिले ल्प्त आत्मा (जसलाई प्रेत भनिन्छ) लाई संस्कार द्वारा परिमार्जत (purification process) गरी सदभाव पैदा गराई सदभाव आत्माको पंक्तिमा बास गराउने प्रयास गरिन्छ। त्यसको लागि पहिले सद्गत भइसकेका आत्मा (पितृ देवता) कै सहयोगमा यो कार्य विधिपुर्वक मृत्युको १२ औं दिनमा (कसैको ४५ दिनमा) सपिण्डीकरण श्राद्ध गरि सम्पन्न गर्ने गरिन्छ ।

हाम्रो मानव शरीर भित्र मस्तिष्कमा एउटा त्यस्तो रहस्यमय खण्ड हुन्छ जसलाई अन्तर चेतना (subconscious mind) को केन्द्र भनिन्छ । जसको कारणले मृत्यपछि पनि अन्तर चेतना बाँकी रहन्छ । जबसम्म शरीरसंगै मस्तिष्क पनि जलेर नष्ट हुँदैन अथवा माटोमा गलेर नाश हुँदैन तब सम्म मृतकको अन्तरमन /अन्तर चेतना कायम रहन्छ । त्यसैले वैदिक तान्त्रिक संस्कारमा शव (death body) लाई चितामा जलाउँदा ब्रम्हाण्ड (brain) फ्ट्यो या फ्टेको छैन भनेर बडो होशियारी पूर्वक हेर्ने गरिन्छ । त्यो ब्रम्हाण्ड भनेकै मनुष्यमा भएको मस्तिष्कको part जहाँ unconscious mind (अन्तर चेतना)को केन्द्र (center) हो जसलाई cortex भनिन्छ । यो memory zone पनि हो । यही cortex जलेर नष्ट हुन् जरुरी छ । त्यसकारणले कसैको मृत्यु भैसकेपछि पनि लामो समयसम्म दाहसंस्कार नगर्ने हो भने अन्तर चेतना (unconscious mind) बाहिर निस्केर मृतात्मा (soul) ले त्यही unconscious mind को सहारा लिएर एउटा मानसिक शरीर (subtle body of the mind vital energies) निर्माण गर्न सक्दछ, जसलाई हामी वासना शरीर अथवा प्रेत (evil ghost) शरीर भन्दछौ। यदि यस्तो अवस्था आएको खण्डमा आत्माको प्रेत शरीरबाट छिट्टै म्क्ति (liberation) हुने सम्भावना धेरै कम हुन्छ । मृत्युको जुनसुकै अवस्थामा पनि आत्माको आत्मिक अवस्था अत्यन्त दयनीय नै हुन्छ । उसले सबै घटनाको अन्भव unconscious mind को माध्यमबाट गरिरहेको हुन्छ । त्यसैले कसले ऊ प्रति के सोचिरहेको छ? कस्तो सोचिरहेको छ? को मान्छे ऊ प्रति दःखी छ ? आदिको feelings (अनुभृति) गरिरहेको हुन्छ । तर conscious mind (बाह्य चेतना) न्हने हुँदा ती क्राहरु उसले express (व्यक्त) गर्न सक्दैन । त्यसकारण आफ्नो भाव बिचार पोख्न नसक्ने भएकोले त्यो soul को विवशता अति नै कष्टकारण हनजान्छ।

मृत्युमा आफ्नो बिचार (thought) को प्रभाव

मानिस भित्र भएको अन्तर चेतना (unconscious mind) ले बाह्य चेतना (conscious mind) को माध्यमबाट राम्रो/नराम्रो, पाप/पुण्य आदिको त्रियाकलापमा नियन्त्रण राख्न सक्षम हुन्छ । स्वर्ग र नरकको अस्तित्व कतै छुट्टै हुँदैन । यो त आफ्नै संस्कार जन्य क्रियाकलापको फल (fruits of own karmic activities) हो । साधारणतया मानिसमा २ प्रकारको बिचार (thought) को उदय हुन्छ ।

- १. सात्विक विचार (Benevolence Thought)
- २. राजसी/तामसी बिचार (Egoism Thought)
- 9. सात्विक बिचार यदि यो बिचार प्राद्र्भाव भएको छ भने मत्य पछि पनि यहि बिचार रहन्छ । यस्तो बिचार भएको मान्छेले जीवनमा अरुलाई दया, माया, उपकार गरी प्रकृतिजन्य क्राहरुलाई सम्मान गरी आत्मबोधको (self realization) माध्यमबाट मृत्य पश्चात पनि आनन्द भाव भोग (heavenly pleasure) प्राप्त गरी स्वर्गीय आनन्द प्राप्त गर्दछ । जहाँ सुख, शान्ति र आनन्द छ त्यही नै 'स्वर्ग' (Heaven) हो । वास्तवमा मान्छेको वास्तविक सम्पत्ति भनेको नै उही सात्विक कर्म (बिचार) भाव नै हो।
- २. राजसी/तामसी बिचार भौतिक सुख सुविधामा मात्र लुप्ते ह्ने, कर्तब्य परायण नह्ने, जडमूर्ख जसले आफ्नो बिचार मात्र ठिक भन्ने, अरुलाई द्:ख, सास्ती, हानी प्ऱ्याउने त्यस्ता तामसी बिचारको तामसिक स्मृति (memory of egoism activities) संधै मानसपटलमा घुमिरहने हुँदा मृत्युपश्चात त्यसैको शारांसमा 'नरक' को अस्तित्व निर्माण गर्दछ । नरकको अर्थ द्:ख, पिडा हुन आउँछ । वास्तवमा भन्ने हो भने मान्छेले भौतिक जीवन मै स्वर्ग र नरकको निर्माण गरिसकेको हुन्छ । यसको सिमांकन आफ़ स्वयंले गर्ने हो। तर मन्ष्य जीवनमा conscious mind र unconscious mind दुवैको अस्तित्व ह्ने भएकोले राजसी बिचार वा घोर तामसी बिचार परिवर्तन गरि सात्विक स्वभावमा आफूलाई प्रवेश गराउन सक्दछ। तर मृत्यु पश्चात वाह्यचेतना (conscious mind) नहने भएकोले राजसी वा घोर तामसी

बिचारलाई परिवर्तन गर्न सम्भव हुँदै। त्यहाँ केवल नीयतीको भोगमात्र हुन्छ । र भोग गर्न पनि आत्मालाई क्नै न क्नै शरीरको आवश्यकता परे कै हुन्छ । बिना शरीर soul ले केहि गर्न सक्दैन।

प्रेत-आत्मा (soul) द्वारा शूक्ष्म शरीर (Subtle body) निर्माण-

मृत्य पश्चात त्यो आत्माले वाय भूमण्डलमा अति शूक्ष्मतम् अणु (Tiny atoms of earth) हरुको सहारामा शृक्ष्म शरीर (subtle body) बनाउँछ । जसलाई प्रेत शरीर (evil ghost body) भनिन्छ । प्रेत शरीरमा इन्द्रिय (sense) नहने भएकोले धेरै दःख पिडा, क्लेश भोग्न पर्ने र पागल जस्तै यताउता भौतारिरहन् पर्ने हन्छ । अनि अतप्त बासना पर्ति (sensual feelings) र शान्तिको प्राप्ती (achievement of peace) को लागि सदा आशा गरिरहेको हुन्छ ।

Soul लाई शूक्ष्म शरीरबाट पिण्डजनित शरीर (cosmic body) मा प्रवेश गराउने बेदिक तान्त्रिक संस्कार -

बेदिक सनातन संस्कारमा मृतात्माले शृक्ष्म शरीर धारणा गर्न नपाउन भनि मृत्य पश्चात दश गात्र विधि (दशक्रिया) बिधि अपनाई दश दिनसम्म पिण्ड दिने अथवा दश दिनमा एकै पल्ट दिने क्रिया गरी त्यो मतत्मालाई पिण्ड जनित शरीर (cosmic body) मा बास गराइन्छ । यो अवस्थामा पनि प्रेत शरीर नै भनिन्छ cosmic body को length 18" एक हात लामो जित हुन आउँछ। मन् शास्त्र र गरुड प्राणका अनुसार आत्मा आफैले वाय्मण्डलको शूक्ष्म अण्हरुको सहायतामा बनाएको बासनायुक्त प्रेत शरीरलाई अलग गरी बैदिक तान्त्रिक संस्कार बिधिद्वारा आफ्ना पूर्वजको सहायताले त्यो प्रेतात्माको मक्ति प्रक्रिया गरिन्छ।

नेवारहरुले मान्दै आएको वैदिक-कौलिक तन्त्र, मेरु तन्त्र, रुद्रयामल तन्त्रहरु के निर्देशनमा दशक्रिया विधि अरु भन्दा अलि फरक तरिकाले गर्दछन र फरक मान्यता पनि राखिन्छ। अघि नै उल्लेख गरि सकेको छ कि unconscious mind मात्र भएको soul ले केहि क्राको पनि expression गर्न सक्दैन र उसको मृत्य् भइसक्यो र अब अर्के लोकमा प्रवेश गर्देछ भन्ने अन्भूति दिलाउन विभिन्न संस्कारहरु गरिन्छ । बिचा वनेग् चलन - आफन्तहरु र इष्टमित्रहरु मृतकको घरमा आएर खानेक्रा फलफूल रोटी आदि लिएर मृतकका आफन्तलाई बिचार गर्न आउने चलन छ। यो बेला सबै जनाले मृतकका आफन्तसंग एउटै प्रश्न सोध्ने गरिन्छ 'के कसरी मृत्य् भएको ?' भिन सोध्नुको कारण वास्तवमा त्यो soul लाई मृत्युबारे अनुभूति दिलाउनु convince गराउनु नै हो । यसरी बिस्तारै soul लाई उसको death को बारे convince गराएर मृत्यु संस्कार पद्दतिद्वारा पितु देवताको रुपमा स्थापित गराउन् हो। न्हेन्मा- सातौं दिनको दिनमा (भक्तपुरका नेवारहरुको न्यान्मा पाँचौ दिनमा गर्ने चलन) छोरीद्वारा काग क्क्र र प्रेतलाई विभिन्न परिकार राखी चढाउन्को पछाडि पनि यही कारण हो convince गराउने । किनकी काग र क्क्रसंग unconscious mind धेरै strong हुन्छ, यसलाई यमद्तको रुपमा पनि मान्दछौं। कागले खाएको, क्क्रले खाएको त्यो प्रेतात्माले देख्न सक्दछ र त्यही अनुसार उसले पनि खाने कोशिश गर्दछ तर इन्द्रियहरु नभएको कारणले खान सक्दैन । यसैले पनि त्यो मृतात्मालाई फरक अन्भूति हुन्छ भन्ने मान्यता छ।

कपाल खौरिनुको पछाडि बैज्ञानिक रहस्य

हाम्रो मस्तिष्कमा विद्यतिय शृक्ष्म तरंग (electric waves) प्रवाहित भइरहन्छ जसलाई "Ether" भनिन्छ । यही waves वाय्मण्डलीय वातावरणमा पनि हुन्छ र मृतकमा पनि जीवित मान्छेमा जस्तै यो तरंग लगातार प्रवाहित भइरहने हँदा यसैको माध्यमबाट आफन्त र मृतकको बीच सम्बन्ध भइनैरहन्छ । फलस्वरुप मतकले पारिवारिक माया मोहबाट अलग्गिन् सक्दैन । र सांसारिकबासनाबाट म्क्ति पाउन कठिन हुन्छ । त्यसैले यस्तो अवस्था नआओस भनि क्रियापुत्र र आफन्तले शिरम्ण्डन गरिन्छ र रौंमा भएका electron, proton, neutron को waves disconnected हुन्छ र मृतकसंग हाम्रो मस्तिष्क अप्रभावित हुन्छ भन्ने परामनोवैज्ञानिक (par-psychologist) बलियो तर्क छ।

यसरी मृत्य्संस्कारद्वारा आत्मालाई पिण्ड जनित शरीरमा सपिण्डिकरण श्राद्धको बिशेष पद्दतिद्वारा आफ्ना पूर्वजहरुको सहायतामा संस्कृत मन्त्रध्वनिद्वारा प्रवेश गराई उसका सबै तामसी/राजसी विचारलाई सात्विक भावमा परिवर्तत गरि पितृदेवताको रुपमा प्रतिस्थापन गराईन्छ । वास्तवमा आत्मा त स्वतन्त्र हुन्छ ।

जब आत्मा प्रेतशरीरमा हुन्छ - प्रेतात्मा जब शूक्ष्म शरीरमा हुन्छ - शूक्ष्मात्मा जब तेजश्वी शरीरमा हुन्छ - दिब्यात्मा

यसरी शरीर अनुसार आत्माको उपाधि फरक हुन्छ। यो संस्कार पदृती र मृत्यभाव अनि आत्माको चिन्तन जित लेखे पनि कम हुन्छ । मृत्य् संस्कारमा बैज्ञानिक आधार छ भनेर मात्र केही क्रा दर्शाउने धृष्टता गरेको छुं। यहाँहरुको सल्लाह स्भावको अपेक्षा राख्दै मेरो यो बिचारहरुलाई यहि बिसर्जन गर्दछ र बाँकी अंशहरु बिस्तारै पस्कंदै जाने बचन दिँदै बिदा हुन्छ ।



श्वयमभू शाक्य अमेरिका

आभास

होका एक एक्याएको जस्तो लाञ्यो हैन, त्यो मेरो भ्रम रहेछ मेघ गर्जेको रहेछ, बिजुली चम्केको रहेछ भरविर टप टप पानीको थोपाहरू खरूदै रहेछ आकाश हेरे कालो बादल मडारीरहेको एक थोपा पानी अनुहारमा टप्प पर्यो तिम्रो पहिलो स्पर्श धेरै बर्ष पिछ याद दिलायो

आकाश हेरी रहे अँध्यारो बादललाइ चिटैं दुइ, तीन, चार थोपा हुदै अनुहारमा तिम्रो ओठले लाली भर्यो हरेक थोपाले तिम्रो स्पर्शको अनुसुति दिलायो निश्रुक्त भिजेषु, म तिम्रो अंगालोमा भुलेषु

ट्यो साँक पिन मेघ गर्जेको थियो आज जरतै बिजुली चम्केको थियो निश्रुक्क तिम्रो शरीर बेजोड नाचेको थियो पानीका हरेक थोपाले तिम्रो अनुहार चुम्दै थियो पानी संग धेरै डर्श्या लागेको थियो तिम्रो थरथर कापेको ओठले केहि भन्न खोज्दै थियो



युमेश श्रेष्ठ अमेरिका

Social Site

देखें मैले तिमीलाई पहिलो पटक जब Facebook मा माया बस्यो तिमी सँग love at first sight मा ਰ accept/ friend request ਰ reply text ਗ खोजदै हिंड्छु तिमीलाई सधै social site मा देखें मैले तिमीलाई पहिलो पटक जब Facebook मा

तिमी सँग selfie हानी Post गर्ने रहर पनि थियो हजार likes / comments हेर्ने सपना पनि थियो भन कता हरायौ न भेटें Facebook न भेटें We chat मा या त गरौं follow Instagram या त गरौं Twitter मा देखे मैले तिमीलाई पहिलो पटक जब Facebook मा

खोजदा खोजदै भेटें तिमीलाई अचानक Linkden मा आरिवर किन reply गर्दैनौ तिमी मलाई Viber मा हर दिन हेर्डु तस्बिर तिम्रो Whats app /Snap chat मा भनन प्रिय किन offline बस्धै सधै Facebook मा देखें मैले तिमीलाई पहिलो पटक जब Facebook मा



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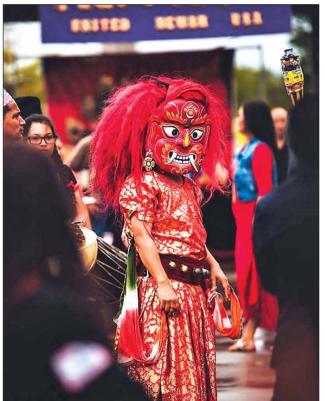






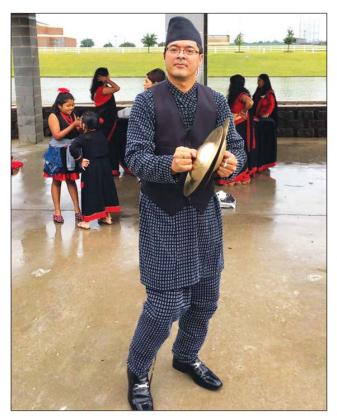


































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Newar Water Architecture

Prince Bhagiratha brought the heavenly Ganges to the earth to end a severe drought. In ancient Nepal, however, the stories of both these rivers were equally popular.

> Gautama V. Vajracharya USA

great contribution of Newar artists and architects to life in the Kathmandu Valley is the water Afountains comfortably positioned in public places near residential areas or inside palaces. Most of the fountains that have survived in the valley belong to the medieval period (ca. 879 – 1769), but some of them are the creations of the seventh century and even earlier. The stone or the metal

spout designed after the mythical creature makara and the images of the legendary figures, prince Bhagiratha or a squatting genies (yakshas) meaningfully placed on the wall immediately below the metal or stone spout of a water fountain (fig. 1-2) are the main features of the water architecture. The features are indeed aesthetically pleasing; they are not, however, entirely

decorative but highly significant. For

instance, the squatting genie (fig. 2), both in Indian and Nepalese art, always indicates the subterranean region. The

Newah word for this yaksha is bhujya, the lord of the ground. However, this Newah word is also used for a divine serpent (naga).

As in the fig. 2, the yaksha, earth bearer, usually has a long beard. He is a dwarf and has a fleshy body. Apparently he is getting old because he has been carrying the earth for many millenniums. His smiling face, however, suggests that he is happy to carry out his responsibility without complaint. He wears a bangle and a headband with a crescent ornament above his forehead. Planting both legs firmly on the ground, he sits frontally in a crouching position. He places his hands on his knees with the palms facing downward in order to gain strength to carry the burden.

According to a seventh-century inscription found in the

valley, the water fountain represents the heavenly river that descends from the sky to the earth and eventually disappears in the ground below. 1 This statement indicates that the symbolism of the water fountain is

based on the legend and real history of the Sarasvati River of the Indus Valley.

Vedic people could actually see the river disappear into the ground in a place called Vinashana, meaning "disappearance," undoubtedly named after the real phenomenon. The place is located in the Thar desert of Rajsthan. The image of the yaksha (fig. 2) residing underground, symbolized by the stylized rocky mountain, reminds us of the ancient story of the Sarasvati. When



FIG. 1 Golden Water

Fountain with Prince Bhagiratha immediately below the Spout, Hanumandhoka Palace, Kathmandu. Photograph: Alok Tuladhar.

the Vedic people moved from the Indus Valley to the Gangetic Valley, the story of the Ganges River in northern India gained more popularity. According to the story, Prince Bhagiratha brought the heavenly Ganges to the earth to end a severe drought. In ancient Nepal, however, the stories of both these rivers were equally popular.



FIG. 2 Earth Bearer Nepal Ca. 7th - 8th centuryStone

 $18 \frac{5}{8} \text{ Å} \sim 9$. in. (47.3 Å $\sim 24.1 \text{ cm}$)

The Metropolitan Museum of Art Purchase, The Christian Humann Foundation Gift, 1991.44. Photograph: author.

Thus the Newars sometimes identified the water fountain as the descent of the Ganges, other times as the descent

of the Sarasvati. This seems to be the reason why we quite often see the image of Bhagiratha rather than a squatting

yaksha under the spout of water fountains in the valley (fig. 1). The popularity of the Sarasvati River even in medieval Nepal (879 – 1200 ce) is well attested by a painted drawing (dated 1651) in which an elegant female figure standing on a makara is identified by a label inscription as Sarasvati River.2 In medieval India the figure would have been identified as the river goddess Ganga, as her iconographic association with makara was firmly established there even before the Gupta period (ca. 320 – 647). The Newars maintained that the water fountain symbolizes the rain river, which descends from the pregnant cloud lake full of aquatic and mythical creatures. As I mentioned in my earlier works, the Newars called the rain river Bhalbhala. According to a story recorded in a fourteenth-century

chronicle, a Nepalese king successfully brought Bhalbhala, also known as Valvala, into the valley.3 As a result all the water fountains started running again and lakes and ponds became full of water. This Newar legend can be compared with the medieval period story of water described in a delightful scroll painting.4

Once we are familiar with the concept of the rain river, we can understand why the spout of the fountain itself is designed after a makara, the mythical creature representing the rain cloud. The creature is also designated in Sanskrit as rainwater (dhara).5 The elongated body of the makara is sumptuously adorned not only with cloud foliage but occasionally with various aquatic and mythical creatures such as the jalamanusha (aquatic man), frogs, fish, snakes, geese, turtles, horses, and bulls (fi. 1). As I have stated in my earlier publication, Newar water fountain is actually the mythical as well as artistic expression of the natural phenomena of monsoon rain.6 Thus, I would like to conclude with a hope that this short essay will make the readers familiar with the academic approach to the subject and lead the younger generation of intellectuals to better understanding of Newar heritage.

(End notes)

- Gautama V. Vajracharya, Frog Hymns and Rain Babies: Monsoon Culture and the Art of Ancient South Asia, Mumbai: Marg Publication, 2013, pp. 149 - 153.
- Gautama V. Vajracharya, Nepalese Seasons: Rain and Ritual. New York: Rubin Museum of Art, 2016, p. 36.
- Vajracharya, Frog Hymns and Rain Babies, pp. 150 - 153.
- *Ibid, pp. 152 153.*
- 5 *Ibid, pp. 129 – 130.*
- A detail version of this article is also the part of my work Nepalese Seasons: Rain and Ritual, pp. 34-36.



Jigu Sah (My voice)

"Bhintunaa du Bhintunaa Nhuugu Dan Ya Bhintunaa, Bhintunaa ya Sah Jwonaa Ji Nepami Woya chona!" (Literal meaning in English: We wish you a Happy New Year; I am a Nepami coming with this voice of the well wish!)

Tripur Manandhar Nepal

This Slogan must be familiar to many of the Newah people of Nepal. Well if you try to recall back your memory, you will remember that this is a slogan sung at the New Year Festival celebration in the New Year rally every year by the people participating in it in Nepal. I had also been hearing this slogan ever since my childhood in Nepal and every time I went to watch the procession on the New Year Day. However, I did not realize the importance and the meaning of it until the time I was living in the United States.

Today, many of us have realized that our Nepal Bhasha and Newah tradition culture is declining. Very few of the new generation can really speak the language and many of the older generation are trying to come up with innovative ideas on how to save the language and culture. Therefore, I would like to share some of my views [Jigu Sah] on this platform.

I have heard from many historians that the Newah is not a Jaati (caste or ethnic group) but rather it is a nationality. I have come to know that the people of Kathmandu as a nation used to be called Nepami (people of Nepa country). I apologize if this is incomplete information in any way. But it made a lot of sense to me when I heard it (the fact that it means people of a country and not just an ethnic group). When I was living in the US, I got a wonderful opportunity to work as a Radio Jockey for 1.5 years on the First Nepal Bhasha Live Radio Show abroad known as "The Jhigu Sah" (Our Voice) which was initiated by me and two other brothers living in the United States. I also got the opportunity to work as a Cultural Coordinator for the Nepal Newah Association of Dallas-Fortworth Texas whose members are now working with the name United Newah USA. They have now kept the tradition by organizing annual events such as Yenya Punhi, Yomari Punhi, Ihee, Mha Puja, Bratabandha, and many more. During my stay there, I was able to organize many traditional cultural events with the help of the motivated individuals in the team. All these activities were my motivation to understand and respect the profound traditions and cultures of our Newah people.

With the slogan above, it gives us (Newah people) a lot of pride and sense of ownership towards the traditions, culture, and the language. But most importantly, what I have realized is that very few of us actually know what our traditions and culture mean. We celebrate them of course! But do we really know them? This could be an important question each of us could ask ourselves.

Firstly, I would like to reflect on the challenge faced with the continuation of our Nepal Bhasha Language. Many highly educated individuals and highly active language experts seem to be having a hard time in maintaining the language culture in their family first. We seem to be screaming at and around others saying "We need to encourage people to speak our language and save our language". However, it appears that we have been unable to make it happen in our family first. Well, without starting from the family first, it would be useless to keep screaming outside. We may have many excuses for not doing so, but that is the hard truth. Many of us also seen to be trying to push the new generation to speak it by either pressing them to believe that they must speak their language or by compelling them by other unsuccessful methods. By pushing the children, it may not be effective way, but rather it may be through us as examples, or by



making more sense out of the culture and traditions for our normal lives.

When I was hosting the radio program in US, I was also hopeful in some way that I would be able to motivate someone of my generation to lead the work and keep it growing after I leave, but that did not happen. We had to shut down the program after my departure. I did not have the key answer to how to motivate young generation and keep the language going.

Secondly, the various traditions and cultures that exist in our Newah culture I have learnt at a very basic level that, though not all, but most of them have their profound meanings. They have profound depths at a religious, spiritual, organizational level as well as teaching us various life skills needed for everyday survival and understanding of life. It appears that we have a very minimum understanding about them and just spend the remaining ones that we celebrate these days, with just drinking and eating at festivals and doing the rituals as mere traditions. The investigative approach to the meanings and understanding them in the right way to make it more effective in our lives is not seen.

The new generations seem to be either celebrating them without proper understanding, with mere pressure from family and relatives, just for the heck of it, or seem to be rejecting it because they have no clue what all that is about, or because they think all that is non-sense. The older generation, on the other hand have been following it for either similar reasons or are having a hard time influencing the new generation because they themselves have no clue what they actually mean. Hence, it becomes very essential for both the new and the old generation to understand the meanings of all those tradition and culture. Whether they make sense or not or whether they are worth following or not, could only be tested by actually investigating them. Not all of the culture and traditions may be useful, nor could all of them be worth following. Only the traditions that are meaningful are worth following after all! Hence, I would urge all those who are interested, those who have zero interest, and those who want others to have interest, to first investigate on our cultures and traditions to discover the profound essence buried deep in them. I am sure it may either inspire or surprise you to some level. Forcing yourself or others to follow the language and culture will not work. It has to come out of a proper understanding. Only then, we will be truly able to make sense of our culture and tradition and use it for our lives. Otherwise, they just remain as obligations, blind traditions, sense of self-pride, failed influences, and sometimes reasons for conflict and arguments. I hope that all those who respect Nepa and its pride would be able to get on the road of a true understanding.



Linguistic Analysis of the street and locality names of Kathmandu

The original name of New Road was Juddha Sadak. It was also known as the Nhu SaDak in Newah language which means Navag SaDak, Later it became "New Road".

> Daya R. Shakya USA

hen I went back to Nepal after living in the US for 5 years in 1993, I saw a big change. Lots of new buildings appeared. In many places new markets were run from naanglo pasal to super markets. I saw many waalaas of Indian origin selling fruits and vegetables on pull able bikes. It was also noticeable that some clubs (I think one of them was Rotary Club) have put street signs almost every where in the city. One of the most eye catching names for me was "Chab Hill" a place located on the way to Khaasti currently made known as Boudha Natha. To my knowledge, I never recall this name being used in the history of Kathmandu Valley. Was it a mistake or did a new name appeared in Kathmandu? It inspired me to do some research on original names of streets and localities.

I wonder how many streets had been renamed and how many localities had been disappeared in the process of developmental activities undertaken by the Kathmandu Nagar Bikash Yojana (An urban development project for Kathmandu Valley). I realized many names had been disappeared from the Valley. Definitely, Chakra Path or Ring Road is new for old folks. However, the new generation may not have heard about some of the original names for many localities. In order to locate many localities and neighborhoods within the ancient boundary of city of Kathmandu, one has to participate in jatras or festivals. The names of streets and localities fall in the route of following festivals remind us city boundaries, main high ways and major settlements in ancient and medieval period Nepal Valley.

1. Upaaku Wonegu (a festival similar to Mata yaa in Patan)

On the first day of 'yen yaa' or Indra Jatra, family members of a deceased person go around the boundary of ancient city of Kathmandu, offering a small oily lamp made of clay pot called Palchaa or Paalaa) to every shrine they come across on the way. (Mary Slusser's 'Nepal Mandala').

2. Kumari Jatra:

The route of the chariots (ratha) of Kumari, Ganesh and Bhairavas are pulled during the Indra jatra festival in September.

3. Jana Maa dyo (Machhendra Natha) Jatra:

The Route of pulling the huge chariot of Machhendra Nath (known as Jana-ma-dyo or the mother Goddess of people of Nepal) in month of April

4. Sapaaru (Gaai Jatra):

The route of the Saapaaru festival (currently known as Gaai Jatra) that takes place during the month of August.

5. Deepankha Jatra:

The route of the Deepankha Jatra that starts from the Hiranya Varna Mahavihar in Patan and follows the localities and shrines located within and beyond the Ring Road area. It took place in an interval of 38 years last year in the month of October.

My focus here is to draw your attention to how the streets and localities were originally named in city of Kathmandu. Perhaps many of the original names have been fading away from our memories. Because the streets and localities names were based on Newah words that have been changed into new forms. The impact of change is gradually leading towards the disappearance of the legitimate and original names of many localities.

Historical evidence shows that the name KATHMANDU

has been linked with a phrase "KASTHA MANDAPA". It refers to a mandapa or pavillion, built with wood of a single tree in the 17th century, and named Maru Satala. It is located near the Kathmandu Ganesh shrine (The Gaju maru Ganesh/ a shrine without Gajur or pointed part of roof). The same name KASTHA MANDAPA became KATHMADAUN and KATMANDU or CAT-MAN-DO in Westerner's tongue.

On one hand the tri-cities of ancient Nepal Valley (swanigah >swa-nagara) Kantipur, Lalitpur and Bhaktapur are also known as 'Yen', 'Yala' and 'Khwopa' in Newah Language. They have been also called Kathmandu, Patan and Bhaadgaaon. In addition, the towns located in suburban area of the valley Banepa, Dhulikhel, and Kirtipur are also known as Bhota, Dhaukhyah and Kepu in Newah language. The civilization of current Kathmandu valley is credited to the original inhabitants or the indigenous people of ancient Nepal Valley. They have decorated the entire city with beautiful arts and artifacts that reflects the unique culture in the valley as pride of Nepal.

As time passes by people adopt new life styles, and give up the old ones. Similarly, many of us prefer to use new names for the streets and localities. However, we are not aware of many original names. Each street and locality carries a background story for their existing names. In search of forgotten names of streets and localities, I realized that many of them are disappearing and our descendants may not know the stories related to them. Due to language barrier and impact of modernization of Kathmandu the old names seem odd for them. At present, there are many key places in Kathamandu. One time the street 'New Road' was popular and eye catching for many people living in Kathmandu. People go there to buy newspaper, gather for political chats and get their shoes polished. The original name of New Road was Juddha Sadak. It was also known as the Nhu Sadak in Newah language which means Nayaa Sadak. Later it became "New Road". Similarly there are many places that carry a name linked with a meaningful word. However, at present some of those places have been renamed or changed into different forms. You may have noticed that many of streets and localities carry following suffixes:

Gah Place of production; old name for city

or Nagara,

Vessel Ghah Hiti Spout

Local Community Twaa

Baha **Buddhist Monastary**

Galli Lane/ Alley

Mati Mother of Water Source

Keba Garden Pukhuh Pond Bazar Market Cho Hill top Paakhaa Slope Nani Block

Off the house area Laachhi

Chuka Court yard Gate / Entrance Dhwaakhaa

Field Khyah

Each of these suffixes hold a meaning, and a prefix is added to it depending upon a back ground story on naming of the location. Many of these locations are also mentioned in several Newah folk songs such as Rajamati-kumati, Wa chhu galli Thwochhu galli, Siloo Tirtha etc.

It is interesting to know that a personal name is not used to name the street or locality in the ancient and medieval periods. However, in modern times with an influence of Rana and Shaha people, the streets and localities have been named after people such as Juddha Sadak, Ratna Park, Ram Shaha Path, Sukra Path, Dharma Path, Gangaa Path, Lekh Nath Marga, Bhimshen Stambha, Singha Darwar, Mahendra Nagar, Birendra Nagar, Prithvi Raj Marga, Mahendra Raj Marga etc. With this concept, some of the old streets have been renamed. Since this article is focused on original names, a discussion of modern names is not intended here.

The street names and localities with above mentioned suffixes and their historical meaning have been listed below. The names with the suffixes not listed above are placed into different category. The meanings of street names which are not attested with reference materials and unable to be analyzed are placed in a category of (?). The streets which are still called by the same name are listed with (=) sign. It would be appreciated if any one could supply information on the unanalyzed word.

To conclude, the historical importance of each name of every corner of Kathmandu valley is undeniable. Before it is too late it is the time to teach our descendants about the localities of the Valley and keep them aware of original names. By doing this they get a special pleasure of knowing and understanding the ancient civilization of our ancestors. It would be an interesting topic for research on ancient cities in the Valley.

Original Names Gah (Place of Production)	Current	Historical Names		
Kilaga:	Kilagal	Kisi gah - Elephant Barn		
Cikanmuga:	Chikanmugal	Place of oil production		
Tengah	Tengal	Sheep Wool production		
Gha: (Water Vessel)	8.	r		
Wangha:/Hwongha:	Indrachok	Silver Vessel/Junction		
Nhugha:	Jaisi Dewal	New Water vessel		
Naagha:	Naghal	Iron water vessel		
Si:gha	Srigha: Vihar	Copper vessal		
Hiti (Stone Spout)	Ü	11		
Bhotahiti	= A spout built by a merchant from Bhota (Banepa)			
Maruhiti	= A spout near by Middle town (Maru Ganesh)			
Thahiti	= A Spout installed in North side of town			
Kohiti	= A Spout installed in South side of town			
Naranhiti	= A spout installed near Narayan shrine			
Twaa (Locality)				
Kel twaa	Kel Tol	An ancient town of shakyas from Koliya		
Bhindwo twaa	Bhimsen Than	Bhimsen Shrine		
Khiu twaa	Khiul Tol	An area of Dark street		
Nhaayekan twaa	= Nhaekan Talla	= A temple decorated with mirrors		
Naayetwaa	= Kasai Tole	= Animal Slaughtering Area (Butcher's place)		
Pore twaa	= Pore Tole	= Street sweepers residential area		
Lagan twaa	= Lagan	= Place of dried water source (La: Gan)		
Bramhutwaa	= Bhramha Tole	= Brahmans living place		
Guchaa twaa	= Guchchaa Tole	= Marble playing place		
Baha (Buddhist Monastry)		1 7 6 1		
Jana Baha	Jana Bahal	Jana Maa Dyo is located		
kha baha	Khabaahal	Early roosters singing area		
Chusya Baha	= Chhusya Bahal	= where wheat is grown		
Te baha	= Tebahal/ Sankata	= south east region of the Ancient city		
Itumbaahaa	= Itum Bahal	= Clear water well area (Yechu tun)		
Jyaabaahaa	Jyaabahal	?		
Om Baha	Om Bahal	?		
Bhagawan Bahaa	Bhagawan Bahal	?		
Sabal Baha	Sabal Bahal	?		
Bahi (Buddhist Sub-Monastary)				
Khusi Bahi	= Khushi Bahil	= river side monatry		
Naka Bahi	= Nabahil	= A monastery established around Black smith (Nakarmi)		
Chaa Bahi	= Chaa Bahil	= A Monastery built in the name of Princess Charumati the Daughter of Emperor Ashoka		
Than Bahi	= Thamel	=A sub monastery located in Thane(North) area		

Galli (Lane / Allay)

Tamo Galli = Coppersmiths allay

Namuga: Galli = A place where one can buy hammers Tunchhen Galli = Place where a house is build above a well

Sikanmu Galli = A lane where Carpenters live

= ? Taa Galli = A lane which is longest in length

Pun Chen Galli = A lane where painter live

Chokhaache Galli =? =? Gwaachhimo Galli

Mati (River Name)

Kalmati Kalimati A place where one never wants to go. Only dead people are taken there

Bishnumati = A River that come out of Bishnu Paduka source **Baghmati** = A river that came out of Tiger dwelling forest

Keba (Garden)

Khyo Keba = Khyo Keba = Large size garden = Phasi Keba Phasi Keba = pumpkin garden

Bhau Keba = Bhau Keba = A garden dedicated to Bhagavati shrine

Paacho (Sloppy Area)

= A sloppy area near Nyeta (Naradevi) Nyata Paacho Naaye Paacho = An area near by butchers' residence

Pukhu (Pond)

Khichaa Pukhu: = Khichaa Pokhari = baby waste washing area

Ikhaa Pukhu: = Ikhaa Pokhari = spitting Pond Paleswan Pukhu = Kamal Pokhri = lotus flower Pond

Kwaa Pukhuu = Kwaapokhu = warm spring water pond Pakopukhudyaan = Paako = A pond near the sloppy area

Bazar (Market)

Dilli Bazar = A market run by Muslims from Delhi Bagh Bazar = A market established near by Bagh Darwar

Naya Bazar = A market newly established

Raki Bazar = A market run by Iraqi people near Indra Chowk

Cho (Hill Top)

Jaamaa Cho = ?

Phu Chwo Phulchoki

Dhila Chwo = ? Sipu: Chwo = ?

Khyah (Field)

Itun Khyaa = Tundikhel =A field belong to Itum Baha people Buraan Khyo: = Bhurun khel = A field fermented heap of rice

Gwonga: Bun = gwongabu = Wild rooster field

Bhui Khyo: Bhuikhel Bhuyu Phasi khya (rare pumpkin field)

Lachhi (Off the house area)

Ka:mi Lachi = Kamalakchi Carpenters area

Kama Lachhi = Kamaladi

Kusum Biyaa Laachhi

Nani (Block)

Taa Nani = the longest courtyard in town

= A block where a painter who sells ducks Haepun Nani

= A block with four ways of exit Piga: nani

Chhen (House)

Jhoh Chhen = Nicely built row of houses

Dalaa Chhen = Houses with Dalan (New kind of doors)

Ta:khaa Chhen = A house with huge door lock

Chuka (A courtyard Surrounded by houses)

Dambo: Chuka

Asan Chuka = A chuka located in Ason tole Baidya Chuka = The Vaidya court yard.

Dhwaakhaa (Gate / Entranace)

Hanuman Dhokaa = A gate near by the Hanuman Shrine Kishi DhwAkhaaa = A house with elephant carvings

Tinkha: Dhwaakhaa = Tundikhel Dhokaa = The entrance gate to Tundikhel

Iswor (Shrine)

Tankeswor = Pith (Shrine) Kankeswor = Pith (Shrine) Gyaaneswor = Mahadev Shrine Baaneswor = Mahadev Shrine

Bijyaasa: = Vijeswori = Yogini Devi Shrine

Kuleswar = shrine name of peetha

Nhya:khaa = Nhyakhaa tole = Roosters wake up early

Hyumata = Hyumata tole = Where a swinging lamps is taken out during

the Indra Jatra

Dhwaakhaadha: = Dhokaa Tole = A sewerage linked with river and old palace

Yangaa = Yangaal = lowest area of 'Yen' (Kathmandu)

Tamsingpaaakhaa = slopy area of taega simaa (a kind of tree)

Maji Paa: = Majipaata = Modified form of Manju Pattana

Lhuti = Balaju lon hiti > stone tap place Desaye maru jhyaa = A unique window/no duplicate

Tahachal = A place where long landslide takes place

Tekhu = Teng khu > ancient river bank (?)

Maru Sata: Marusatal A rest house near by Maru Ganesh shrine

Teku Duwaa Teku dobhaan Junction of two rivers Bagmati & Bishnumati Jyathaa

= Where elderly people work as potters

Jorganesh = A shrine with a Pair of Ganesh images.

Poka nhaaye dyo: = A shrine of liquor god = Paaknajol

Thaaemadu Bange Mudha = Very crowded area

Bhyaachaa dyo = Bheda Singh = Where a sacrifice sheep

Lumari dyo = Bhadrakali = Pieces of bread turned into gold

Dwon Chasaana = Animal waste used as fertilizer for
Pengaa: Thaan = A shrine erected with four stone pillers
Nyeta (Nyakuu tan) = Naradevi, Place of animal horn stack

Sunta Gaan Sunaar gaau Non Newar goldsmiths village Hati Saar = Off the City Elephant Barn

Naksaa = Naksal = A town near Naksagar Bhagawati Shrine

Tripureswor = A place with Tripura Sundari Shrine

Thaapaa Thu: = Thapaa Thali = A thura built in sloppy flat land

Pulan Bhansaa: = Puraano Bhansaar = A old custom clearance

Pyaa Pha: = Pyaaphal = Animal resting place (usually wet)

Balkumari = A place where a shrine Bal Kumari is located

Lainchour = Radish field

Dhobichour = Washermen's laundary drying area

Bhata Bhateni = Shrine name

Battish Putali = 32 angles came down in the form of butterflies

Common Localities and street names in Modern

Kathmandu

Mhyepi Dyah boon Gongah boon

Basundhara Sorha khutte Mahadeva Taar Raani baari

Dhaapaasi Galkopaakhaa

Kapur dhaaraa

Haati haaun

Balkhu Sita paaila Kalanki

Sinamangal

Maaiti ghar Sudhaara

Bishal bazar Kaaldhaara

Kuleswor

Madan Bhandari Marga

Pushpa Lal Marga Ganesh Man Marga Lekha Nath Marga

The names listed here are simply based on my memory from my childhood. Some of these names have been changed into Nepali forms to and some names are renamed as fit into out siders tongues. The name change game is intentional or unintentional, not preferable to indigenous people. They should advocate to keep the original forms. This is another aspect of lack of education on natives history that we should be aware of in saving the Newah civilization.

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SYMBOLIC MEANING OF THE MANDALA AND ITS SIGNIFICANCE

The mandala is used to decorate and sanctify temples and homes, in initiation rituals for monks and of worship by lay followers because through its different forms, the teaching could be revealed and its beauty will inspire disciples and give encouragement for their practice.

Rajendra Bajracharya Nepal

for various reasons. For instance, to have a good

health, prosperity or a long life, to aid the recovery

of sick persons or to assist the rebirth of someone

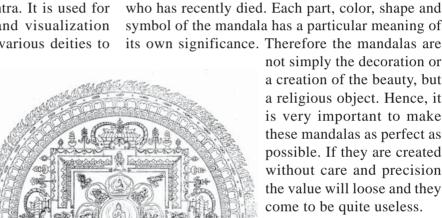
lhe Mandala plays a very significant

role in Buddhism and too in Tantra. It is used for self initiation, empowerment and visualization in one's meditation, requesting various deities to

take their respective places in mandala during various rituals (pujas). According to Tantra, to become authorized to study inner meaning of mandala itself, a disciple has to receive empowerment from the Vajramaster. First of all a Vajra-master has to do selfinitiation and to receive empowerment thereby. Even Buddha has said that one cannot accompanish anything without entering into the mandalas and receiving initiation.

As the Buddhist Tantra states even the artificial mandala representation is important

for beginners. The mandala is used to decorate and sanctify temples and homes, in initiation rituals for monks and of worship by lay followers because through its different forms, the teaching could be revealed and its beauty will inspire disciples and give encouragement for their practice. Thus, these are valuable medium to express Buddhist ideals and function as models on which the practitioner can reflect and meditate to improve his or her spiritual well-being. Thus, it leads oneself towards the state of enlightenment. Various Mandalas are commissioned



Definition of Mandala

Various people have described mandala in various ways. Some people say it is a sacred circle which may include Buddhist deities and symbols. For some, it is a geometric diagram intended to symbolize the universe or cosmos in Buddhism.

According to Guhyasamaja Tantra, "Manda" means a perfect-enlightment Bodhijnana or Nirvana and "La" means to receive or to accept. Thus, the word mandala means to receive or accept perfect enlightment known as Bodhijnana or Nirvana.

Various Kinds of Mandalas

There are various kinds of mandalas according to various deities and the material used to creat them. For instance, there are mandalas painted on canvas (cloth), sand mandalas made from powder sand of different colors, three dimensional mandalas constructed of wood, gold, silver and other substances and mandala made of multicolored threads. Among those mandalas, a mandala painted on canvas is generally used by Buddhist because it is simple and requires less preparation and the same mandala can be used on several occasions. We will try to describe a mandala painted on canvas (cloth) herein.

The structure of mandala and its meaning:

The square or sacred palace of the mandala is enclosed in multiple circles. The circles inside the squares are known as inner circles upon whose petals the main deities of the mandalas are depicted. The circles outside the square are known as outer circles. The outer circles generally consist of three circles. They are circle of fire, vajra and lotus petals. But, if the mandala is dedicated to wrathful deities, a circle of eight cemetries has to be added. This circle is very important to practice tantrism. A circle of brilliant flames of five alternating colors is known as jwalavaii. This circle burns up all spirituals obstacles, impurities, and ignorance of a sadhak or meditation practitioner and permitting him to proceed from dualistic thinking of gnostic unity before entering into the mandala. It thus prevents unenlightened and uninitiated from getting to the mysteries of the mandala. Then, comes a circle with thunderbolt or vajra on black or dark blue back ground. The vajra represents the perfect enlightenment known as Bodhijnana or Nirvana. It also symbolizes the indestructible adamantine nature of pure consciousness. To attain enlightment it is necessary to overcome all individual activities of the eight forms of false consciousness which tie the human being to illusory world of sense, intellect and individualism. This is esoterically represented in the third circle by the eight cemetries each of which has stupa, mountain, river, deathbody, tree, animal, bird and different gods and goddess such as naga or serpent god, eight Bhairabs, saints, eight mother goddesses and guardian deities. These cemetries do not represent any grave; they indeed represent eight forms of consciousness of individual Alayangyan. But, this circle is represented only in the mandala of wrathful deities. Finally, we come across a circle of lotus petals which forms the inside boundary and symbolize the harmonious unfolding of spiritual vision which can be obtained only in the pure consciousness. It also indicates everything inside the circle is sacred as the lotus flower.

After passing through these outer circles, we arrive at sacred square or place of the deities. This square is decorated with victorious and prosperous symbols such as eight sacred signs of Buddhism (Astamangala), They are conch, flag, umbrella, lotus, endless knot, yak tail, pair of fishes and vase. Seven symbols of the universal ruler (Chakravartin) and others. The sacred square is decorated with "T" shaped four gates at four cardinal points. Above these gates, we see a semi-circle toran or tympanum with many roofs. On the top of the roofs we find two gazelles with a wheel at the center. The wheel symbolizes the Buddha's turning of the Wheel of law or a place to learn the Dharma. These torans are flanked by grass like object coming out from mouth of two sea monsters or makaras. These are spokes of Viswa-Vajra or double crossed thunderbolt upon which the sacred square of the mandala is depicted. It symbolizes the turning of the wheel of Vajrayana continuously. On either sides of these gates, we see "L" shaped bands decorated with five different colors. These band symbolizes faith, effort, memory, meditative stabilization and wisdom. These bands are decorated with moon like objects made of many points. They are garland of pearls hanging from the walls. Then, comes another small band which is a strut of the temple. Finally, comes another big band with small band just below it. They are outer platform on which the temple stands. Inside this square there may be one or more circles with the symbol of Vajra or lotus petals. From four corners of this square with four gates, two lines are crossing each other to make four triangles of equal size. At the meeting point of these lines there is yet another circle in which the main deity of the mandala is depicted. For instance, if there is a mandala of Vasundhara, she or her symbolic object is depicted at the center of the mandala. This central circle is encircled by yet another circle with vajra symbols and a lotus flowers upon whose petals the deities or symbolic objects appear. The northern triangle is green, the southern triangle is yellow, western triangle is red and eastern triangle is blue or white. The color of eastern triangle depends upon the color of central deity. If central deity is blue, the

eastern triangle will be of white color or vice-versa. These colors represents the five different colors of Pancha Buddhas or Dyani Buddhas (Meditating Buddha). Eight directions of the squares may be decorated with eight guardian deities known as Yamantaka, Vighnantaka, Prajnantaka, Padmantaka, Acala, Mahabala, Takkiraja and Niladanda or small figures of subsidiary divinities. They represent ego grasping which is a root of obstacles to liberation. Their function is to remove or eliminate all sorts of obstacles for the protection of the Dharma.

Around the outer circles of the mandala, various deities and saints relating to the tradition of the sect of the central deity are depicted in many niches.

- A. The circle of Flames known as Jwalavali which symbolically burns up all spiritual obstacles, impurities and ignorance of Sadhak or meditation practitioner and permitting him to proceed from dualistic thinking of gnostic unity before entering in to the mandala. Thus, it prevents unenlightened and uninitiated from getting to the mysterious of the mandala.
- B. The circle of the Vajra, the symbol of perfect enlightenment or Bodhijnana.
- C. The circle of eight cemetries, symbolizing eight forms of consciousness of individual Alayavigyan. In order to attain the enlightenment, we must overcome these eight forms of false consciousness which tie the individual to illusory world of senses, intellect and individualism. But, this circle adds only on mandalas of wrathful deities.
- D. The circles of lotus petals, symbolizing the harmonious unfolding of spiritual vision that can be obtained only in a pure consciousness.
- E. The magically fortified inner square of the mandala.
- F. "T" shaped gate of inner circle.
- G. The wall of inner circle with Vajra symbols
- H. The lotus petals of inner circle upon which the deities or symbolic objects are depicted.
- The central circle of mandala where main deity of the mandala is depicted.

- J. Spokes of Viswa-Vajra.
- K. The ends of the roof of the temple.
- L. The garland of pearls hanging on the walls of the temple.
- M. Outer platform of the temple.
- N. Triangle of the mandala.
- O. Toran of the gate.

Detail of Mandala Palace:

- 1. Outer platform.
- 2. Wall, shining in five rainbow colors.
- 3. Garland of Pearls.
- 4. Strut
- 5. Ornate objects under the roof.
- 6. End of the roof.
- 7. Flags and Banners.

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म्मारी प्रथा र शंखराप्र म्मारी

बजाचार्य कन्या, शाक्य कन्या, ब्राम्हण कन्या, नर्तकी कन्या, धोबी कन्या, साप कन्या, शुद्रकन्या, बनियाँ कन्या, कपाली कन्या, मित्र कन्या र चण्डाल कन्यालाई कुमारीको रुपमा मानिएका छन् ।

> प्रकाशमान श्रेष्ट 'सक्व' नेपाल

नेपालमण्डलको पुरानो शहर बस्तीहरुमा क्मारी पुजा गर्ने प्रचलन आजसम्म चलिरहेका छन् । कुमारीलाई पुजामान्य गरी आ-आफ्नो ठाँउ बस्ती, शहरलाई स्रक्षित भएको विश्वास मानेर नेवार सम्दायका चेली छोरीहरुलाई घर-घरमा पनि क्मारी मानेर सम्मान गरिन्छन् । नेवाः सम्दायमा इहि नसकेकी चेली छोरीहरुलाई क्मारी मानिन्छन्। इहि गरीसकेकी चेली छोरीहरुलाई नेवाः सम्दायको जनस्कै पुजापाठ कर्ममा बयस्क मानेर उच्च स्थान दिएर म्हपुजाको निकं अर्थात योग्य मानेर परिवारका अरु सदस्यहरुलाई म्ह पूजा गर्न योग्य मानिन्छन्। भनाईको तात्पर्य इहि गरीसकेका चेली छोरीहरुले धार्मिक प्जापाठमा सहभागीता जनाउन सिकन्छ ।

काठमाडौं (कान्तिप्र), भक्तप्र र ललितप्र तीन ठूला शहरहरुमा बिभिन्न चाडपर्व, जात्रा मेलामा क्मारी जात्रा, पूजा भएका क्राहरु सर्वसाधारणलाई जानकारी छन् भने अन्य साना नगर, गाँउ ठाँउको नेवा: नगर, शहरमा क्मारी पूजाको वारेमा सर्वसाधारणहरुलाई जानकारी छैनन् । त्यसकारण अन्य जनजाति र सम्दायहरुका कुमारीको इतिहासको बारेमा त्यति कुराहरु, घटना, पुजाको जानकारी छैनन् । टोखा क्मारी, शंखराप्र क्मारी, ब्ंगमती क्मारी, पनौति कुमारी आदि नेवा: बस्तीका कुमारीको पनि समय समयमा सामूहिक पूजा हुन्छन्।

क्मारीको ईतिहास बारे थाहा पाएका धेरै जानकारी अन्सार नेवाः समुदायमा आ-आफ्नो थर अनुसार अन्य धेरै कुमारीहरु पनि छन् । त्यस्तै उमेर अनुसार सोह्र बर्षसम्मका चेली



छोरीहरुलाई कुमारीको रुपमा मानिएको शास्त्रमा वर्णन गरिएका छन्। एक वर्ष देखि १६ वर्ष सम्मका कुमारीहरुको सम्बोधन यस प्रकारले गरिएका छन् । जुन रुद्रयामल तन्त्राबलीमा उल्लेख गरिएका छन्।

बर्ष	नाम सम्बोधन	बर्ष	नाम सम्बोधन
٩.	सन्ध्या	۶.	कालसंकर्षा
₹.	सरस्वती	90.	अपराजिता
₹.	त्रिधामूर्ति	99.	रुद्रायणी
٧.	भवेदुमा	૧ ૨.	भैरबी
X .	सुभगा	१ ३.	महालक्ष्मी
€.	कालिका	98.	पीठनायिका
૭.	मालिनी	9 ሂ.	क्षत्रज्ञा
۲.	कुब्जिका	१ ६.	अम्बिका

त्यस्तै थर अनुसार कुमारी वर्गिकरण यस प्रकारले गरिएको पनि छन्।

बजाचार्य कन्या, शाक्य कन्या, ब्राम्हण कन्या, नर्तकी कन्या, धोबी कन्या, सापू कन्या, श्द्रकन्या, बनियाँ कन्या, कपाली कन्या, मित्र कन्या र चण्डाल कन्यालाई क्मारीको रुपमा मानिएका छन्।

शंखको आकारमा भण्डै ३३०० (तेत्तीस सय) वर्ष अगाडी निर्माण गरिएको शंखराप्रलाई साँख् भनिन्छ । तर साँख् क्मारीको सन्दर्भमा साँखुका बजाचार्य पुजारीवर्ग जसले श्री श्री श्री उग्रतारादेवी बजयोगिनीको पूजा पाठ स्त्रोत्र गर्ने बजाचार्यभिषेक उपाधि पाएकाहरुका चेलीछोरी मात्र मूल क्मारी हुने प्राबधान रहेको छ । साथै पछि भानिज चेलीलाई पनि क्मारी बनाई पूजा गर्ने प्रचलन चल्यो । साँख् क्मारीको सन्दर्भमा आश्विन कृष्ण नवमी र आश्विन श्क्ल नवमी दुई पटक क्मारी पूजा र जात्रा चलाउने गरिन्छन् । शंखराप्र नगर भित्रका बजाचार्यहरुका चेला (केटा)हरु मध्ये वृतबन्ध नगरेका द्ई जना बालकहरुलाई

एउटा गणेश र अर्को भैरब (भ्येलू) को मान्यता दिई पूजा गरिन्छन् । इहि नगरेका चेली बालिकालाई मुलक्मारी बनाई पूजा गर्दछन्। त्यस्तै शंखराप्र बाहेक अन्यत्र नभएको चलन "जेठी कुमारी" समेत बनाई साँखु शंखरापुरको साल्खाटोलको क्मारी मण्डपमा आश्विन कृष्ण प्रतिपक्षको नवमीको राति पुजा गर्न तलेजु मन्दिरबाट पुजा ल्याइन्छ । त्यसको १५औं दिनमा महानवमीको रात्रीमा मुलक्मारी १ जनालाई मात्र शंखराप्रको लोकेश्वर पाटीमा पूजा गर्ने गरिन्छ । स्मरणीय छ शंखराप्रको लोकेश्वर पाटी निर रहेको सानो डबली विश्वकै सानो डबलीको रुपमा चिनिन्छन्।

साँख् क्मारी पूजा गर्न क्मारी राख्ने चेली बालिका नभएको बेलामा तत्कालिन राजाको आज्ञाले भान्जी चेली बालिकालाई मूल क्मारी बनाई त्यस वर्षको क्मारी पूजामा गणेश भेल्, क्मारी र जेठी क्मारी बनाई चलाइएको अभिलेखको भाषान्बाद यस्तो छ।

॥ शूभ सम्बत ७९६ भाद्र कृष्ण दशमिका दिन पूजारी जयधर्मदेव सहित बज्रयोगिनी पूजारीहरुको यस बर्षको लागी म्लक्मारी राख्न योग्य चेली छोरी नभएर राजालाई क्रा जाहेर गर्दा राजाबाट चेली छोरीका छोरी भान्जी भएपनि मुलक्मारी बनाई पुजा चलाउन् भनी हुक्म बक्सेकाले त्यो वर्षमा इन्द्रचोक वंगलक्षेत्रका भान्जी चेलीलाई मूलक्मारी बनाई शंखरापुर साल्खाटोलको क्मारी मण्डपमा क्मारी, भ्येल्, गणेश र जेठी क्मारी पूजा गरियो । यसरी मूल प्जारीको चेली छोरी मात्र होइन अबदेखि बजाचार्य संघका चेलीछोरी र भान्जी छोरी पनि योग्य कुमारी बनाई पूजा गर्नुहुने चलन चलाइएको अभिलेख त्यतिवेलाका मूलपूजारी जय धर्म्म देवले लेखि राखियो ॥

शंखराप्रको बज्रयोगिनी मन्दिरमा क्नैपनि पस्ताह पूजा, रंगाधिबास पूजा, नयाँ देवीदेवता निर्माण पूजा, मन्दिर जिणोंद्धार पूजा गर्न् परेमा पनि क्मारी पूजा गर्न्पर्दछ । शंखरापुर कुमारी पूजाको अभिलेखबाट उपत्यका कै पूरानो भएको ठहर्छ ज्न अद्यावधिक रुपमा पूजा मान्य भइरहेका छन् ।



The *Makusse* Newah *Bhoye*

The almost like two-hours course meal was highly gratifying. The best part was the parting gift in the marriage Bhoye - sweet Aithamari - I would take home to enjoy more.

enjoyed the last morsel of food on my plate. We were enjoying Samaya Baji on the occasion of something. What was the

occasion? The occasion was none. As we love enjoying Samaya Baji and Newah Bhoye (Bhoj) at home without any special occasion. Just having Samaya Baji makes the day a special occasion. Most of the time, we lean on dining in at home with Newah Bhoye prepared with so much of love by my mother than dining out. Samaya Baji and Newah Bhoye is just MAKUSSE. I was trying to explain to my son, the meaning of Makusse. It did not fit the five different taste sensations. Makusse is not sweet, not salty, not sour, not bitter, and not savory. It's unexplainable. It's just Makusse. The lingering taste of food that stays in the taste bud even after flossing, brushing and mouth wash – it's beyond any explanation. It is Makusse.

Makusse – my favorite Nepal *Bhasa* word is irreplaceable. So next time when you run out of appreciative adjectives like tasty, good, great, yummy, delicious, incredible, awesome, outstanding, fabulous, pet ta bhariyo tara man chahi bhariyena situation – say the food is/was Makusse. All the unexplainable appreciation will fit into this one of a kind word.

Growing up in a Newah Family is very much fun. We had so many feasts, festivals and celebrations almost every month and always surrounded by so much food – good food that I did not realize until I moved away from Nepal. When I was little, I accompanied my grandma to different Bhoye and was socially active. The Bhoye would serve Newah food. People would sit in lines in Sukool (handwoven hay rug) and different Newah delicacies would be served on the Lapte (handmade leaf plate). The continuous courses will begin from *Baji* (beaten rice), Aloo Wala (potato salad), Khasi Ya La (goat meat), Kauli Tarkari (cauliflower), Achar (pickle), Boo Baa (mixed beans), Chhownkwa (potato, black eye peas with bamboo shoot), Chhoela (grilled marinated meat), Pukala (giblets fry), Wauncha (cooked spinach), Paun (sour soup made with lapsi), Juju Dhau (sweet and

Binita Foshi Shrestha

USA

creamy yogurt), Sisabusa (vegetable and fruit salad). The Newah Bhove also offered Aavela (Liquor) and people drank socially. The almost like two-hours course meal was highly gratifying. The best part was the parting gift in the marriage Bhove – sweet Aithamari - I would take home to enjoy more.

There came a time, I grew up and became conscious of myself and my dresses. I started dreading to go to the Newah Sukoo Bhove. I did not like messing my dresses by sitting on the floor and eating with my bare hands and hurt my beautifully made nails. I tried avoiding Newah Bhoye not knowing how much I would be missing later in my life. Now living in the US – every Bhoye is a delight. I cajole my mom to have Samay Baji in every celebration – Sithi Nakha, Mohani, Janmanhi and anything.

I was super excited to be a part of Newah Bhoye in DFW in 2005. It was organized by the Newah Association. It was a very well organized event. The participants enjoyed Sagan followed by the delicious courses of Newah food. I looked forward to the annual Newah Bhoye and I was lucky to partake in it until 2011 and I moved away. Moving away from Dallas-Fort Worth has been moving away from so many great things and the annual enthusiasm of Newah *Bhoye* is one of them. Just the memories of Newah Bhoye makes my mouth so Makusse.



Relishing Newah *Bhoye* with my Family in 2010

Let's Learn Nepal Lipi, The Original Script of Nepal

नयालिलिय (माँ) आखल/ ख्रुन) - नेपालिलिपि (स्वर) - Nepal Lipi (Vowels)

उजम् च चे ज जो ओ अं अ अ: a u 00 O ou ah an am

नयालितिय (वा आखल) - नेपालिलिपि (व्यञ्जन) - Nepal Lipi (Consonants)

घ छ ग 힉 J ञ chha kha cha ja ka gha jha ga nga nya

ठ ड ढ ण थ ध न त Tha Da Dha dha tha da Na ta na

प फ G य म ल pha bha la ha pa ba ma va ra va

ष क्ष ksha gyan sha sha sa

These are the alphabet of Nepal Lipi, the original script of Nepal. For more, visit www.nepal-lipi.webgarden.com

UNITED NEWAH USA Financial Report 2015 & 2016



Bijaya Bajracharya Treasurer

		rreusurer
ITEMS	2015	2016
OPENING BALANCE		
(i) Cash in Hand	\$0.00	\$765.00
(ii) Bank	\$0.00	\$2,195.92
INCOME		
Founding Member Fee	\$909.00	\$404.00
Founding Member Yearly Contribution	\$1,810.00	\$4,210.00
Life Member	\$602.00	\$1,515.00
Student Member	-	\$5.0
Inauguration/Opening Ceremony	\$300.00	Ψ3.00
Buddha Jayanti Celebration	\$200.00	
Nepal Earthquake Funding	\$1,291.00	
Group IHI Ceremony	\$3,750.00	\$7,571.00
Group Kayeta Puja Ceremony	ψ3,730.00	\$5,790.00
Indrajatra in Dallas	\$7,204.00	\$8,691.00
Mha Puja & Nepal Sambat Celebration	\$3,730.00	
·		\$3,200.00
Campaigns (Haku Patasi + T-Shirt & Daura Suruwal)	\$740.00	\$125.00
Funeral Funding		\$250.00
TOTAL INCOME	\$20,536.00	\$34,721.92
EXPENDITURES		
Registration	\$30.75	
Check Book Printing	\$63.93	
Inauguration/Opening Ceremony	\$399.74	
Buddha Jayanti Celebration	\$173.95	
Nepal Earthquake Funding - Health Camps in Nepal	\$1,001.00	
Talk Program - Dr. Rajendra Koju	\$180.00	
Annual General Meeting	-	\$343.99
Group IHI Ceremony	\$2,777.94	\$4,127.9
Group Kayeta Puja Ceremony	-	\$5,249.13
Indrajatra in Dallas	\$7,157.93	\$9,642.25
Mha Puja & Nepal Sambat Celebration	\$5,072.15	\$2,230.02
Campaigns (Haku Patasi + T-Shirt & Daura Suruwal)	\$567.69	
Funeral Funding	\$150.00	\$500.00
Web Hosting	-	\$119.83
Sanjeep Pradhan CD		\$600.00
TOTAL EXPENDITURES	\$17,575.08	\$22,813.24
TOTAL EMPTIONES	Ψ17,575.00	Ψ22,013.25
ENDING BALANCES	\$2,360.92	**\$11908.68
** 2016 Financial Report is being verified by Financial Advisor		
2010 I mancial report is being termed by Financial Advisor		

















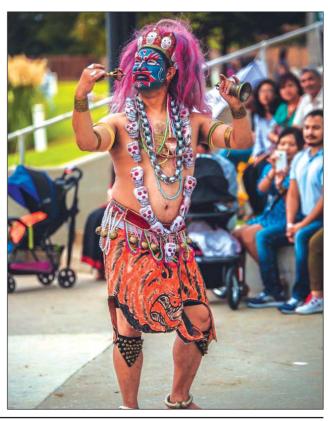










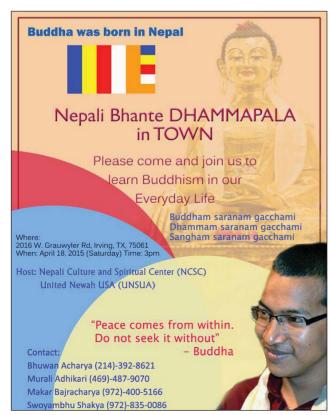


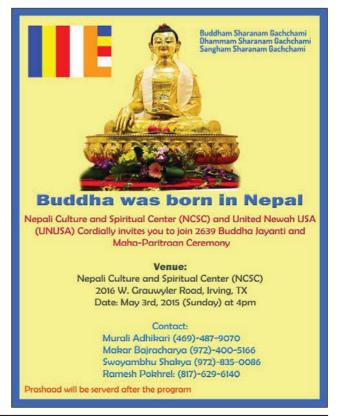








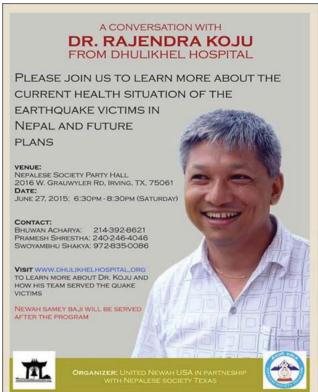














































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